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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

SPECIAL ISSUE
Presenting
THE 1992 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AND VISUAL ARTS AWARDS

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ABOUT THE COVER

This enthusiastic reception by members of the congregation in Cegléd, Hungary, for our IFRAA tour delegation will remain in memory (see page 6). A scrapbook of photographs taken by our group was sent to the Hungarian congregation at Christmas and speeches in their honor have been given in U.S. cities. We also want to honor architect Jozsef Kerényi, without whom their story would not have been told.

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Notes & Comments

IFRAA Slides Travel Abroad

Helene Weis, cataloguer of the IFRAA slide collection, reports two small shipments of slides to purchasers outside the United States. The first was to a clergyman who wanted slides to illustrate historic American churches in the "colonial" style to use in a lecture on church architecture in Denmark. These were available because of a group of 453 slides recently given to IFRAA by the Episcopal Diocese of New Hampshire. The Reverend Farwell A. Brown photographed and researched New England churches and meetinghouses for many years.

The second package travelled to a stained glass craftsman in Israel who attended the Stained Glass Conference in Chicago in June. As the SGAA slide collection is only for borrowing and he wished to purchase slides, Helene Weis selected slides showing the stained glass in synagogues and churches for him.

Helping Hand

The AIA and the University of Miami School of Architecture have joined forces to establish The Architecture Recovery Center which will coordinate immediate and long-term assistance in the rebuilding of hurricane-damaged Florida. They will also work to design replacements that will help guard against future disasters of this kind.

A Singular Opportunity

The Berkshire Institute of Theology and the Arts is an interfaith, nonprofit educational program held in the summer in Stockbridge, Mass. It is dedicated to exploring the religious and ethical foundation of culture, and the aesthetic expressions of faith in the human quest for transcendence. Dr. Max Stackhouse from Andover-Newton Theological School is Chairman of the Board of Directors. For further information contact: BITA, Box 401 Stockbridge, MA 01266.

After the Fact

IFRAA's Architectural Design Awards program was rewarded with a plus this year by the Alliance for Architecture in New Haven, Conn. The general public was invited to enter into a discussion and to question the jury who showed slides of its award winners. Jury members (see page 8) were: Harold Roth, Architect; Thomas Fisher, Executive Director of *Progressive Architecture*, and John Cook, President of the Henry Luce Foundation. Richard Bergmann, Coordinator of the program, moderated. Those present commented on how instructive and stimulating such a discussion can be, especially for lay people who are sincerely trying to learn how the professionals arrive at the choices they make.

Landmark Exhibition Begins U.S. Tour

The most important exhibition of Russian Orthodox art to travel to the West in decades opened at the Walters Art Gallery in Baltimore in August and will travel to the Princeton University Art Museum, the Dallas Museum of Art and the Chicago Art Institute. "Gates of Mystery: The Art of Holy Russia" was organized by Intercultura, a Texas-based arts and educational organization, and the State Russian Museum in St. Petersburg, in association with the Walters Gallery. The exhibit explores artistic development from the 13th to the 17th century, and includes icons, textiles, illuminated manuscripts, gilt and silver liturgical vessels, sculpture, etc. All are drawn from the 400,000-piece St. Petersburg collection.

A New Appointment

Dr. John Wesley Cook, an outstanding Director of the Yale Institute of Sacred Music and the Arts, has been elected President of the Henry Luce Foundation, Inc. Congratulations, John. We wish you well.

Nave viewed from sanctuary showing extent of fire damage at Brooklyn Cathedral.

Brooklyn Cathedral Restoration

IFRAA member Steven P. Papadatos was recently selected to restore the Cathedral of S.S. Constantine and Helen of Brooklyn Heights, which was almost totally destroyed by fire. Built in 1931, the cathedral nave bears original 18th century iconography by the renowned iconographer Kondoglow. New windows of faceted amber glass and epoxy of the 12th century Byzantine style will be installed. Mosaics will replace damaged panels and will be reproductions of designs in the Byzantine Museum in Athens. The entire lighting scheme will be redesigned to emphasize a spiritual and mystical interior.

An Interfaith Handbook

One of the most well-received speakers at our National Conference in Chicago was Virginia Thornburgh, the Director of the Religion and Disability Program of the National Organization on Disability. This group recently published an interfaith handbook to assist churches and synagogues in welcoming people with disabilities. *That All May Worship* is a 56-page guide that covers the full range of issues that affect congregations and people with disabilities. For more information contact: Religion and Disability Program, 910 Sixteenth St. NW, Washington, DC 20006, (202) 293-5960.

Important Information: Essential Elements in a Diocesan Building Process

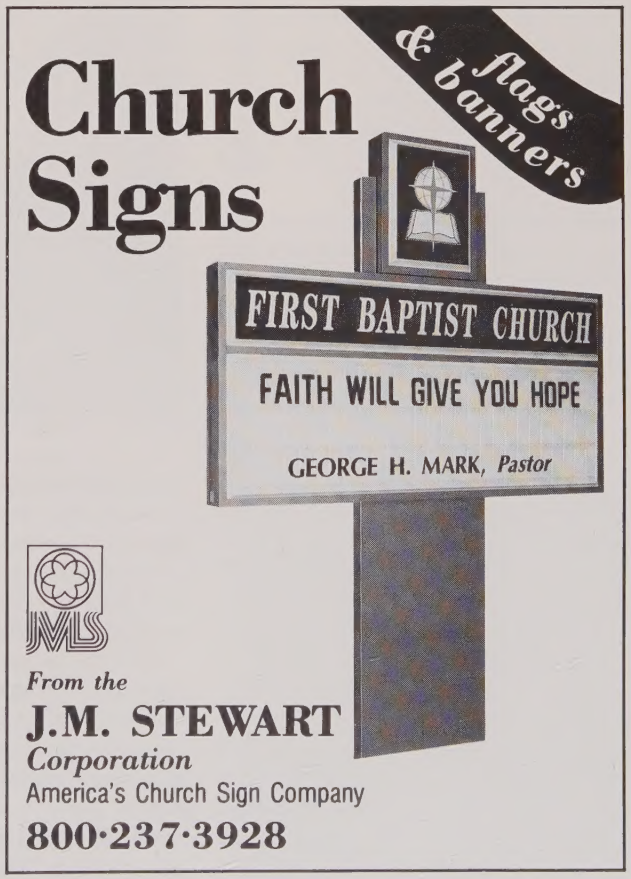
The following guidelines were developed by the participants in the Form/Reform "Colloquia on Diocesan Guidance in Places for Catholic Worship" as essential elements. They are aware that individual circumstances and local dictates will need to be incorporated in order to flesh out the total process:

1. Formation of local planning committee that is representative and inclusive of the total community;
2. Discernment of project feasibility;
3. Exploring the tradition of church, liturgy, art, devotion, and the importance of culture; and the rights of all to accessible use of our facilities;
4. Selection of liturgical consultant;
5. Selection of an architect;
6. Selection of artists;
7. Financial planning process;
8. Development of a master site plan, coordinating existing and future facilities;
9. Design phase/preliminary schematics;
10. Refinement of plans/diocesan approval for bids;
11. Bidding process/building contracts/contracts for major furnishings and art negotiated;
12. Construction phase;
13. Completed preparations for the Rite of Dedication;
14. How to "use" your building/post-occupancy evaluation process.

Rev. Thomas G. Simons, Facilitator

An Intriguing Exhibition

"Images of Penance. Images of Mercy: Santos and Ceremonies of the Hispanic Southwest (1860-1910)" is the name of an exhibition recently organized by the Colorado Springs Fine Arts Center. It focuses on 124 santos (religious images) made in northern New Mexico and southern Colorado. They include carvings and sculptures representing crucial events in the life of Christ and were originally made for a penitential Brotherhood that kept alive the spiritual values and age-old ceremonials of the community. Many of the images are still used in the celebration of Holy Week. The "morados" or meeting houses of the Penitentes became the refuge of the traditional Roman Catholic Church. □



WHO WERE THE WISE?

Do you sometimes feel that you want to laugh while at the same time you want to cry? That is the way those of us on the IFRAA tour felt when our bus turned the corner to Our Lady of the Hungarians Church in Cegled, Hungary. We had been riding all morning through the beautiful countryside, and talking about the churches that had been opened to us, but we were not prepared for what met our eyes and our senses in this small village half way round the world.

Suddenly we saw a great crowd of people standing in front of a white church with a red roof waving American and Hungarian flags and calling "Welcome! Welcome!" They pulled back as our bus pulled up to the curb, but we could see that there were old, middle aged and young people and many children eager to greet these Americans with hearts and hands and voices. In front of the church door stood a man in a business suit, the Mayor, and a man in clerical robes, the priest, and next to them a young man who was to be translator.

The people of the congregation drew back to make a way clear for us to approach, and the mayor, Istvan Macz spoke.

Mayor: Welcome to Cegléd! We are very happy to see the American delegation of architects in our town. We hope the visit will be successful and you will spend a memorable time in Cegled. We are looking forward to further events in our relation.

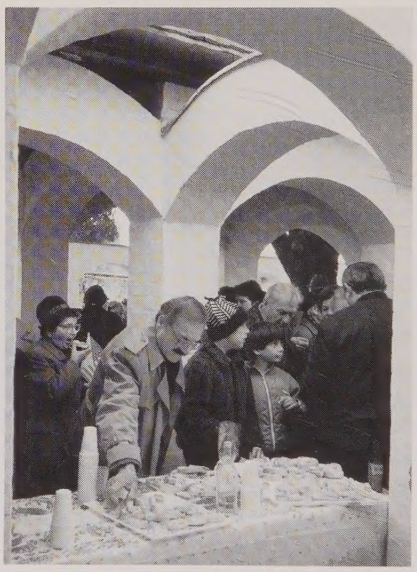
And then the priest: Gyula Zsédely

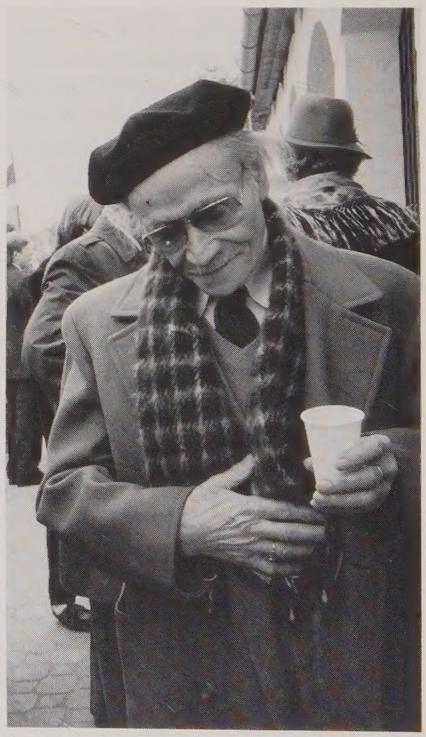
Priest: Welcome to the Chapel of Our Lady of Hungarians. Thank you for visiting us, and please come inside to the chapel.

We had noticed outside that many of the children had on white choir robes with large red collars and now they joined with the adult choir to sing for us. Can you imagine how we felt, what emotions rose within us as we heard their clear, sweet voices begin, "O say can you see by the dawn's early light?" I felt tears spring to my eyes and as I looked around I could see that everyone in our group was visibly moved. All around us our Hungarian friends were smiling and hoping that we were pleased. They had learned the words phonetically. It was our turn next to enjoy hearing them sing their national anthem, and the entire congregation joined in.

Photo by John Parrish

The IFRAA *tour at Cegléd.*





All other photos by Richard Bergmann

A church member and mason, who helped build Our Lady of the Hungarians.

Then the priest spoke to us. We were impressed all day with how much this man was beloved by his people and by the architect. His manner was warm, and gentle and human . . . with a twinkle in his eye.

"Dear Guests, ladies and gentlemen, dear brothers. We are affectionately and respectfully greeting you in the chapel of Our Lady of the Hungarians. Thank you for taking this long journey. Let me enlighten the purpose of your visit with the words of Saint Matthew's Gospel, Chapter 2.

Mayor Istvan Macz (left) and Father Gyula Zsédely await the visitors.

Visit of the Wise Men.

"We feel that the Wise Men's mission is continuing in this century. Your scientists and experts are still investigating the sky. And when a new star appears over a place, like it happened in Bethlehem, then you go to visit the creations of the appearing artists.

"You bring the gold of your hearts, the frankincense of devotion and appreciation, and give myrrh which is balm to wounds that the builders of the new church had to suffer during the planning and creating. We suffered for exactly 40 years for this new chapel. The priest who started it died in banishment and the chapel's walls were ruined. His martyrdom encouraged us to continue his work. We asked Jozsef Kerényi, architect and university lecturer, to make new plans and based on these we managed to build this jewelry box in Cégled. To complete it you come to crown it with your appreciation. We want to show our appreciation by praying for you as our guests, for your families, and for your nation."

Richard Bergmann, the coordinator of IFRAA's Architectural Awards Program, then rose and warmly expressed to the congregation how pleased and proud we were to share this event with them. He presented Jozsef Kerényi, the architect with IFRAA's citation for excellence in design, along with copies for the mayor and the congregation. (Kerényi's design statement appears on page 11.)

After Bergmann's presentation the architect responded:

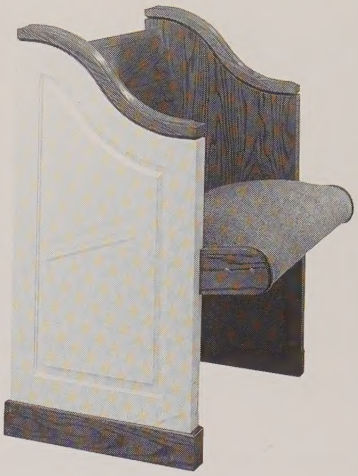
Architect: "I do thank you for the prize, but let me give the glory to Jesus Christ who said to his apostles, "Not you chose, but I chose you . . . to go and yield permanent fruit," What I did for my faith was my obligation. I do want to thank the engineers of Kecskemdt and Cégled, and all the physical workers. I thank the mayor and leaders of our town for making the building possible."

Thus the service was ended but not this congregation's hospitality. They next led us to watch and be a part of a ceremony in which Richard Bergmann planted a tree in permanent honor of this occasion. From this happy interlude we were invited into an attractive room with a long buffet table literally groaning with fanciful sandwiches and elegant cakes and cookies which the women had made. Not to be outdone the men served a delicious wine made from their own vineyards. There were many toasts made.

I cannot tell you in words how giving of themselves these people were, and how much joy they made us feel. While they could not speak our language, they shook our hands, or kissed us on both cheeks, or held out a pencil and paper for our address. We were really humbled, I suspect, as we thought of how formal and cold our congregations are sometimes at home.

Just as it was time to go and we thought there couldn't possibly be anything else, they pressed a flower in each of our hands and gave each a bottle of Hungarian liqueur made with their own hands.

As the bus pulled away we knew that the memory of this visit to Cégled will stay with us the rest of our lives. They were still standing and waving their flags as the bus rounded a corner and was gone from their sight. —*Betty* H. *Meyer* □



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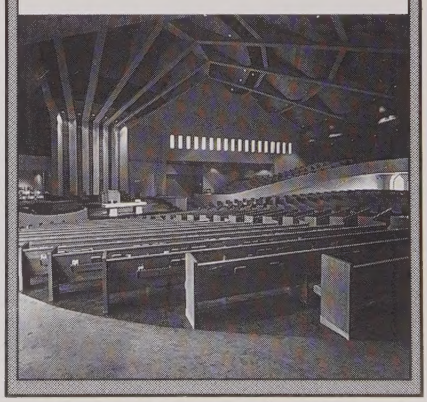


THE 1992 IFRAA INTERNATIONAL ARCHITECTURAL DESIGN AWARDS

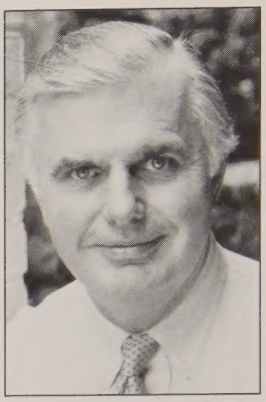
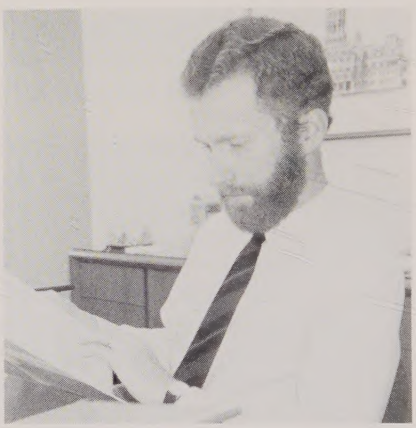


Photo: Allan Mitchell

Richard Bergmann, Coordinator
Architectural Design Awards

THE JURY

Dr. John W. Cook, President of the Henry Luce Foundation, Inc. and former Director of the Yale Institute of Sacred Music, Worship and the Arts, trained as an art historian as well as a United Church of Christ minister. He has long been in demand as a speaker and writer in architectural and theological fields. He has been a frequent television speaker and has served as a guide for U.C.C. architects and clergy to Europe to rediscover their roots. The art exhibits at Yale under his leadership have been exemplars of what other seminaries aspire to emulate; for instance, the opportunity to hear Robert Motherwell discuss the work of his friend, Mark Rothko, whose work was on exhibit.



Thomas R. Fisher is the Executive Editor of *Progressive Architecture* magazine. His grandfather Harold Fisher is still actively involved at 91 in the building of churches of all denominations and received the The Edward Frey Award at the IFRAA convention in Chicago. Tom is at the forefront of what is happening in architecture today. When one talks with him, one's mind is stretched to include a pluralistic, multicultural world of the future. Yet one cannot concede that he is a visionary only, because he is fully aware of the complexities of architecture from the purely practical point of view.

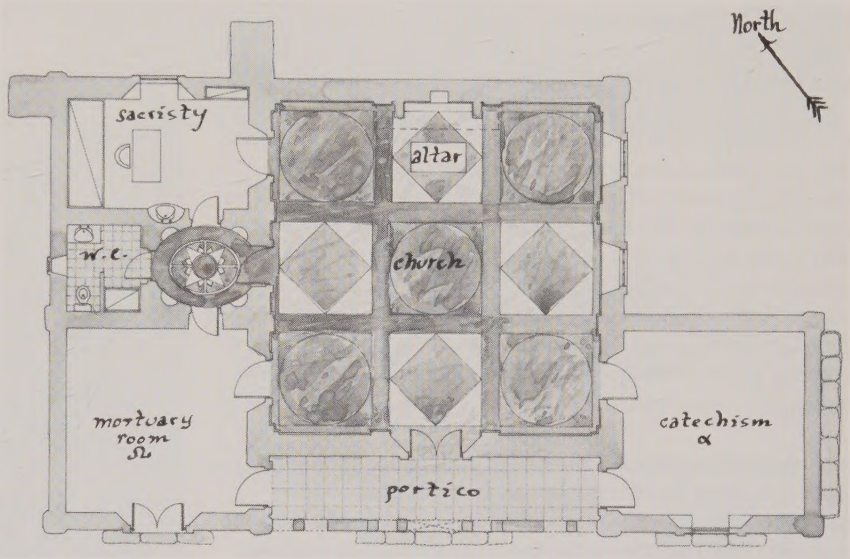
Harold Roth, FAIA, Jury Chairman, is on the faculty of the Architecture Department at Yale and has a private practice, Roth and Moore, Architects that has won many awards. He is in demand as a critic and as a juror because of his ability to focus on the immediate. He has written numerous articles in his field, and the list of his awards and exhibitions is enviable. He is a national director of the Board of the American Institute of Architects, and a past recipient of Honor Awards from IFRAA for religious structures.

NEW CONSTRUCTION

Architect:
José Cornélio da Silva
Tv. do Ferragial, 10, R/C-H
1200 Lisbon Portugal

Project:
Roman Catholic Church of Azoia
Azoia-Sintra, Portugal

Photos: José Cornélio da Silva



In 1988 I was contacted by a committee from the village of Azoia to give a design for a church to be built in the town. This small town, the westernmost of the whole European Continent, has about 600 souls, and didn't have a church. People had to travel to the neighboring town for Mass and religious services. The church was to be built exclusively by community money and popular fund-raising gatherings on the town's protective-saint day in September. The design was carried out with the same good will by everybody involved.

Regarding proportions: a reasonable size that would meet fund raising with the possibility of outdoor services during summer, which would allow more people to attend without enlarging too much the construction. But the size was still a problem. Finally the measure of one meter was taken as the base for creating the Holy Module of Three, and after multiplying again by three the size of 9,00 x 9,00 meters was established as the church space. The height of half of the side measurements being thus 4,50 meters.

On both sides of the church are two rooms, Alpha and Omega, the Beginning and the End, the room for teaching catechism to the young and the room for overnight farewell to a deceased before burial. There was no need for a baptismal font as that ceremony together with marriage is performed in the main church of Colares where the archives are kept.

The building stands in a rural community and in the open countryside. Thus its design, shape, characteristics and materials had to meet local textures, colours, and appear familiar. There was also the need for natural materials that could age with nobility, thus the local granite was chosen as the main stone.

The inside will be paved in yellow ocher, red, white and black marble as shown in the floor plan drawing. All wall surfaces will be painted in white with lime paint.

This project is finished from the outside, but still not painted yet, for the interiors are to be started after the fund raising of next September.

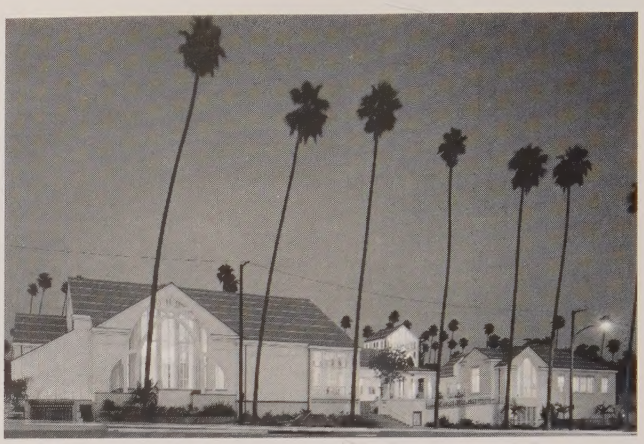
The names of the contributors, builders and workers are to be inscribed inside for future generations as an example of collective strong Will, Solidarity and Faith.

Jury: This project gives an opportunity to view a culture that has kept the echoes of its classical roots intact, and that is still producing structures of great beauty. The restrained way in which the combination of materials, scale, and proportions are treated makes one feel that this was done unselfconsciously by a talented architect. The use of stone in combination with stucco is handled well and has a refreshing newness.

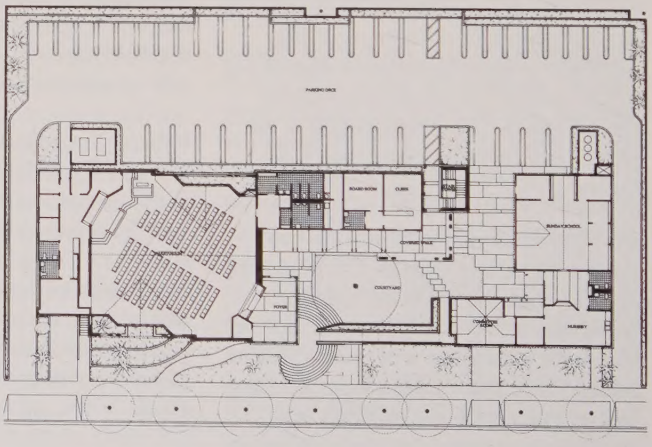
NEW CONSTRUCTION

Architect
Moore Ruble Yudell
933 Pico Boulevard
Santa Monica, California 90405 USA

Project
First Church of Christ, Scientist
Glendale, California USA



Photos: Timothy Hursley



Two Christian Science congregations in a small, prosperous Southern California town united to build a new church on a small site, which made accommodation of program and parking requirements a challenge.

Our approach was to group the various uses around a courtyard. The main auditorium, Sunday School building, offices and meeting rooms are all entered through it, and arrival from the parking areas on two levels is at one corner, marked by a tower that brings light down a stairwell to the lower level. The entrance to the foyer of the auditorium is at the courtyard's opposite corner, extending the sequence of movement to it. The foyer itself is a glassy bay that brings the courtyard in and creates, in the evening, a glowing pavilion of light along the street.

The auditorium, seating 250, is filled with filtered clerestory light, and offers views to two small gardens, protected by generous gables, and out through large openings that recall the arts and crafts tradition of the region's architectural heritage. The central aisle of the auditorium runs on the diagonal, increasing the sense of spaciousness and focusing attention on the readers' podium. The wall behind the podium is subtly colored, washed with sunlight from a hidden skylight. Wood latticework further articulates the focus on the room, extending to screen the pipes of the organ.

The Sunday School building, across the courtyard from the auditorium, has a nursery and a flexible Sunday School area that can be used for large gatherings, yet offers privacy to smaller groups. Ancillary meeting rooms and offices complete the enclosure of the courtyard on three sides, while on the fourth broad steps and a ramp open out to the street. The courtyard works as the outdoor heart of the church, encouraging informal gatherings.

The arts and crafts tradition evoked by the design of the church is realized in simple materials—walls are painted board and batten, roofs are composition shingle. A small site and limited budget have not hindered the creation of a tranquil, memorable church that is responsive to its place, its tradition, and its congregation.

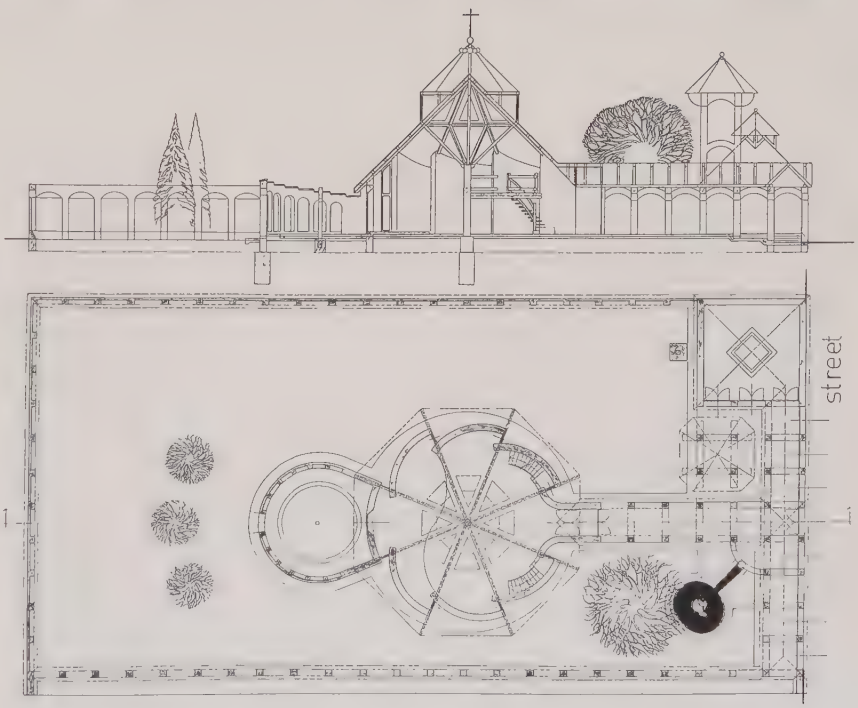
Jury: A very beautiful, well-planned facility on an urban block that is very provocative of Bernard Maybeck's work in its lightness and its detail. It is also a special realization that beautifully complements this religious tradition, not only the way in which they meet and what constitutes the worship, but the referencing to the earlier buildings, the more distinguished buildings of its tradition. Light, lofty, airy, lovely.

Even though it has historic recalls, one finds this extremely inventive and very fresh. One can see that down to the smallest detail—for example, letting the wall structure pass right in front of the windows, or the light fixtures treated as hanging banners. The plan itself is simply a large rectangle (out of which the courtyard is carved) so that you come into the center of the building and are embraced by it.

NEW CONSTRUCTION

Architect
Kerényi Studio Ltd.
Fillér u. 4. 11/18
1024 Budapest, Hungary

Project
Our Lady of Hungarians
Roman Catholic Chapel
Cegléd, Hungary



I designed this chapel in 1981, but construction started only in 1984 when the recent political system permitted it. Construction was finished in 1991, the well with the pelican was also ready in this year. The church was built by poor people and it was built of simple Hungarian materials, in a city-end region.

This is one of the most beautiful churches in the world, however, since it represents the history of the creative human being and space. It was almost impossible in this small village region to dream about a church: to build the House of God among the houses of poor people. Taking the local culture and tradition into consideration, I designed not a building, but a special composition which symbolizes the course of life on the Earth. The point is: we come to the world from global space and we return to it. From the street, the global space, our way goes through the covered but open and "gray" space to the closed and central spaces of the church. (The symbol of Virgin Mary is the wreath, therefore the central space of the church is a wreath designed in a space.) There is a circular, wall bordered space connected to it. The center of it is indicated by a simple, carpentered, wooden crucifix. From this space finally we can exit to the unbordered global space, to the visual endpoint: a Calvary, formed by three trees.

The church was built of bricks, wood, stone and concrete with a lot of sacrifice and love. —*Jozsef Kerényi*

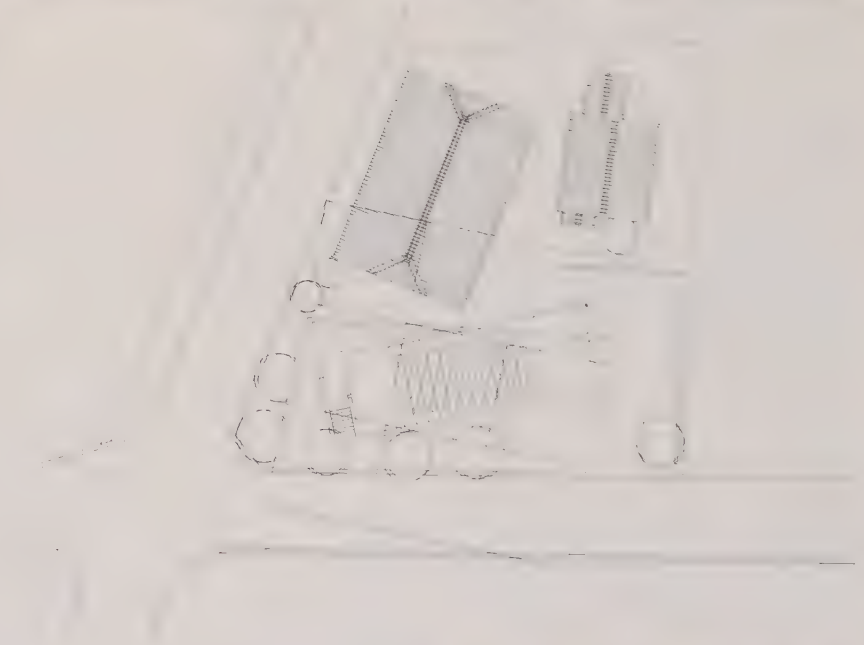
Jury: This is a beautifully executed, inventive piece of folk architecture which reflects its location in Hungary. It is skillful, with a conviction about its construction that comes through. There is a lovely transition in the walkways into a space that invites you into an even more intimate space... a progression of architectural experiences. And yet the curved, precast elements give a strong sense of evolution from the old into the new, and do not contradict its primary purpose. There is even a sense of playfulness here.

NEW CONSTRUCTION

Architect
Tadao Ando
5-23 Toyosaki 2-chome, Kita-Ku
Osaka, Japan

Project
Church of The Light
Osaka, Japan

Photos: © Mitsuo Matsuoko



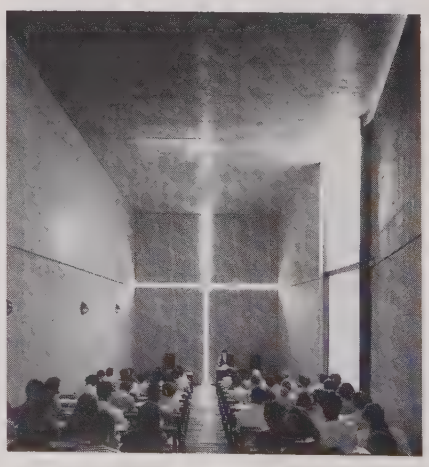
The church, built in a quiet residential area in Ibaraki City, Osaka, was planned as an annex to the existing wooden church and a vicarage.

The design was determined by the relationship between the existing buildings and the sun. A rectangle which inscribes three spheres of 5.9 meters diameter is penetrated with a wall obliquely at an angle of 15 degrees. The wall is set 18 centimeters lower than the building, and is articulated into a space and an entrance. One approaches the church along the diagonal wall, passing through a 1.6 meters wide and ca. 5 meters high opening in the wall. One turns around to face the front entrance of the church. As one advances, the ground level descends downward stepwise. A wall stands in the front which has slits cut in the shape of a cross. When the slits are lit up by the morning sun, they manifest the cross of light.

As my idea and ambition far exceeded the budget, I did not expect to realize my plan in the beginning. However, thanks to the generosity of the construction company who risked financial losses, I was able to complete the project. Architecture nowadays is so often dictated by the principle of economy and leaves no room for human emotions. Is the architecture of today to be evaluated only commercially? So many buildings are made and scrapped so soon. I feel that the human activities of "creating" or "using" have been disgraced.

I hoped this project would raise an issue against the current tendency. I tried to see to what extent an affluent space could be created with the minimum budget in an area flooded with goods and materials. I used the wood usually used for scaffold for the floor and seats in order to reduce the cost. I also minimized the openings. The light becomes glorious only when it is lit against the background of the deepest darkness. I limited the natural factors to the light alone. This is because I wanted to abstract Nature to the fullest and at the same time purify the architecture. The light is cast linearly on the floor to shape a cross. The changes of the transitory light remind us anew of the relationship between humans and Nature.

Jury: This is a profound building that achieves its powerful symbolism not only in the use of the naturally lighted cross, but also in the spare cell-like nature that speaks of a culture within a culture. The executed and exposed concrete is unusually powerful. The wood that is used in the forming of the concrete is then re-used as planks on the floor. Upon careful observation, one realizes that there are only three or four materials used in this entire structure. The ability to make the most out of the most minimal means is impressive.



RESTORATION/RENOVATION

Architect
Celli-Flynn and Associates
Architects and Planners
606 Liberty Avenue
Pittsburgh, PA 15222-2720 USA

Project
Bellefield Presbyterian Church
Pittsburgh, Pennsylvania USA

Architect Thomas Boyd designed and built Bellefield Presbyterian in the robust Richardson Romanesque Style circa 1898. It has a handsome curvilinear stone and slate exterior and contains a unique domed sanctuary flanked by brilliant stained glass windows on three sides. When the architect first assessed the sanctuary it was, as a result of benign neglect, in a dilapidated condition. Although illumination design has progressed light years since the church was built, this particular structure was still living in the dark ages.

Although the building was structurally sound, many of the interior finishes were failing due to roofing problems and moisture problems caused by inadequate ventilation and lack of climatic control. Paint was peeling and plaster was falling throughout the sanctuary. Lighting was minimal and the inherent beauty of the room was obscured.

The work consisted of the complete interior refurbishment of the sanctuary and vestibule spaces and included the following: the complete repair of all existing plaster and the addition of new decorative plaster; the complete interior painting of all spaces including special primers and adhesion tests; the complete relighting and provision of wiring and other electrical work; the provision and installation of ventilation systems to ventilate the dome space and the attic space above; the installation of new handicapped access to the sanctuary; the installation of additional raised floor area and new risers in the front of the chancel and the removal and reconstruction of steps and floor depressions around the organ console; the refinishing of the vestibule doors; the installation of new carpet in the chancel area and throughout the sanctuary. Repair and refurbishment of pews which were cracked, checked, or weak in their joints.

Through the realization of this work, the inherent beauty of the sanctuary has become apparent, and once again, the congregation worships in a vibrant and unique environment.

Photos: Richard Golomb, Golomb Photographers

Jury: This is a brilliant piece of work which gives a very handsome sanctuary a new life for many years. We liked not only the obvious care with which they have done the restoration, but the way they have used light to highlight the architecture in a way they were never able to do in the 1800s when this was built. And yet it is done in a way that is not obtrusive; you don't really see the light sources, yet they are very effective.

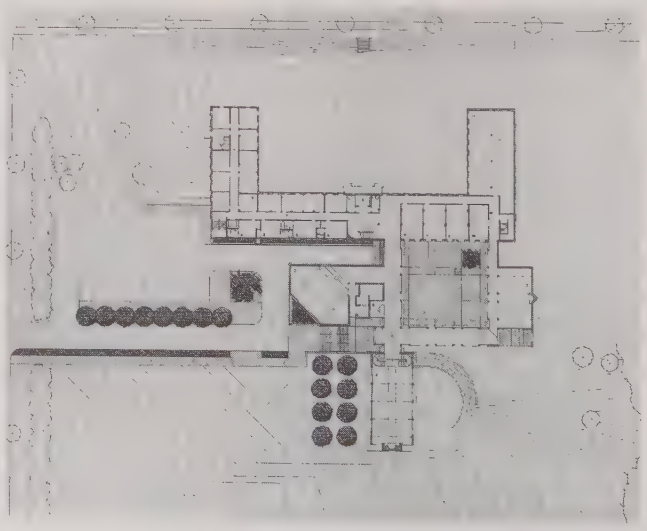
They did not innovate to try to make it better. There are modern restorations that tend to intrude in areas that the architect decides has to be improved upon. This is a very clean way of bringing the building back to life with its original integrity.

NEW CONSTRUCTION

Architect
Frank Schlesinger Associates
5053 Massachusetts Ave., N.W.
Washington, D.C. 20016 USA

Project
Whitefriars Hall Addition
Washington, D.C. USA

Photos Robert Lautman



This addition to Whitefriars Hall, a Carmelite Friary built in 1940 in Washington, D.C., consists of a new chapel, dining room and living room arranged around a cloister that creates a perceivable and usable private outdoor space as the central element organizing the entire complex.

The chapel overlooks a small, raised garden containing a free-standing cross. It is developed from a cube that has two of its corners "clipped" off, rotating its axis 45 degrees. The remaining two corners rise to their full height, terminating this axis and providing concealed clerestories at either side of the main, peaked ceiling space which appears to float between them. The dining room is located at the lower level of the sloping site. Entered at the upper level in the attic-like zone of the exposed wood trusses that frame the space and support a continuous monitor at the ridge of the roof, it opens to a bosk of fruit trees to the east and a terrace and amphitheater to the west. It is serviced by a kitchen and storage area located under the chapel. In contrast to the more exuberant sectional development of the chapel and dining room, the living room is a simple, modest volume framed with exposed wood beams and decking.

In addition to providing these new facilities, the project addresses the long-standing problem of a proper entrance to Whitefriars Hall. Because of the existing building's location on the site, automobile access and parking were located at the rear of the building, one story below the formal entrance on Webster Street. This has meant that the Webster Street entrance has rarely been used and for forty years the main entrance to the building has been, in effect, the kitchen service door. The new addition relocates the main entrance to a more appropriate location relative to building and site. Whitefriars Hall will now be approached by a driveway on axis with the new entry stair and adjoining bell tower which will make the new chapel the centerpiece of the entry sequence.

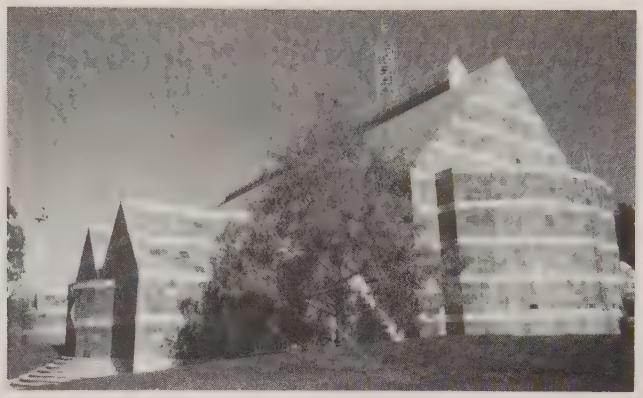
The most extensive renovations to the existing building consist of the provision of seminar rooms in the former location of the dining room and kitchen at the lower level, expanding the library into the space formerly occupied by the chapel on the second level and up-grading the bedroom facilities for the friars on the upper level.

Jury: This is a contemporary form built as an addition to an existing structure. It shows the best face of modernism in its ability to abstract the geometry of the original plan and to make something new with the elements. It is so easy to collapse into one or the other geometry and to find no harmonious resolution. It is inventive but very much in context both in materials and in references to the original building. It has some beautiful spaces in the interior filled with natural light. A refreshing project.

NEW CONSTRUCTION

Architect
Serra: Valera, Arqitectos
Maipú 742-p. 11°
1006 Buenos Aires
Argentina

Project
Roman Catholic Church of God Father
Pcia. de Buenos Aires, Argentina



Photos: Serra: Valera Architects

The God's Father Church is the landmark of the religious complex of "New Schönstatt," which belongs to the Sisters of Mary in the city of Florencio Varela, state of Buenos Aires, Argentina.

The Church is the center that includes different religious buildings and places, like the House of Spiritual Retirement, The Sanctuary, The Cemetery, The Peregrination Altar and The Green Atrium.

We adopted the plan of a Cross-latin church for 500 sitting people, with a large presbytery in the intersection of the principal nave, with two lateral naves.

All the external composition rotates about the Tower of Bells with 40 meters of height.

The triangle is present in all the volumetric design, always in combination with the square. We adopted this criteria because the triangle is the symbolic representation of God, Father and the Holy Trinity, and the square is the symbolic representation of the world.

Jury: The jury found this architectural complex in two colors of stone absolutely extraordinary. Both the interior and the exterior are impressive. There is a consistency in its contemporary nature, but there is also a monumentality that respects the past. The great cathedral feeling is expressed but in a purely modern way. The wall of light which is the focal point of the sanctuary may present some ambiguities with the side aisles but it is nevertheless an engaging, tough, and primitive building—clearly a modern work with great power.

INTERIOR RENOVATION

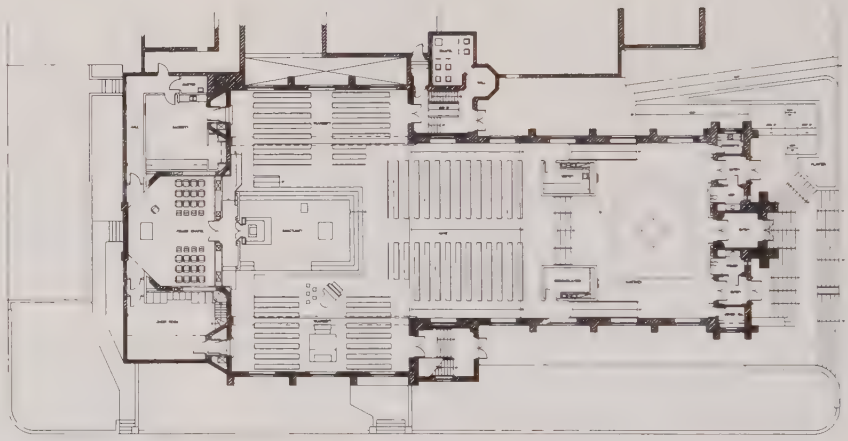
Architect
Rafferty Rafferty Tollefson, Architects
253 East Fourth Street
St. Paul, Minnesota 55101 USA
Bro. Frank Kacmarcik, OSB, Hon. AIA,
Design Consultant

Project
Interior Renovation
St. Clement Church
St. Bernard, Ohio USA

Photo © G. Miles Wolf

Our problem was to renovate an existing church and chapel of 11,000 square feet to create an appropriate space for worship current with today's liturgy, religious art and environment, and to renovate the worship space which was damaged by fire and rendered unusable to the parish.

The 142 year old pseudo-Gothic structure was enlarged in 1900 to accommodate 1,200 parishioners. The plan was the traditional Latin cross organization, with relatively short transepts separated by two columns from the sanctuary. A fire in 1963 destroyed the sacristy and severely damaged the altar. Temporary repairs were made but a complete restoration was never undertaken. A roof beam collapsed in 1987 and the plaster vaults were removed. The parish moved out of the church and plans began for a total renovation.



The inspection of the wood trusses in the original altar revealed hand hewn trusses that showed sturdiness and attention to detail by the original craftsman. The wood trusses and ceiling were cleaned and oiled to create a warm golden wood ceiling that hovers over the newly plastered walls and large elegant Gothic windows.

The narthex walls and balcony were removed and one-third of the space was designed as a commons area. The font is the focal point of the commons area as one enters the church. Two small free standing elements (the reconciliation chapel and the vestry) separate the commons area from the nave.

The columns at the transept nave have been removed and replaced with a beam to open up the sanctuary. The altar, ambo and presider's chair are grouped on the predella to create a sense of community by "centralizing" the former elongated latin-cross space.

The apse is closed from the sanctuary creating a chapel for the adjacent Franciscan community. The furniture and liturgical appointments are new and built in oil-finished oak to compliment the wood ceiling.

The design creates a new environment by re-using elements of the original building in a new creative manner.

Jury: This is an elegant, skillful transformation of a church that suffered a fire. It is beautifully lighted and detailed. There were some reservations about the removal of the historic fabric, and of the interior aesthetics, but moving the altar out into the crossings, and using the front part of the nave as a kind of narthex was a good plan strategy. The long axial arrangement compresses and centers the worshipping community.

NEW CONSTRUCTION

Architect
Keeler/Raynor/Hinz, P.C. Architects
101 West Mission Avenue
Bellevue, Nebraska 68005 USA

Project
Chambers Chapel
Boys Town, Nebraska USA

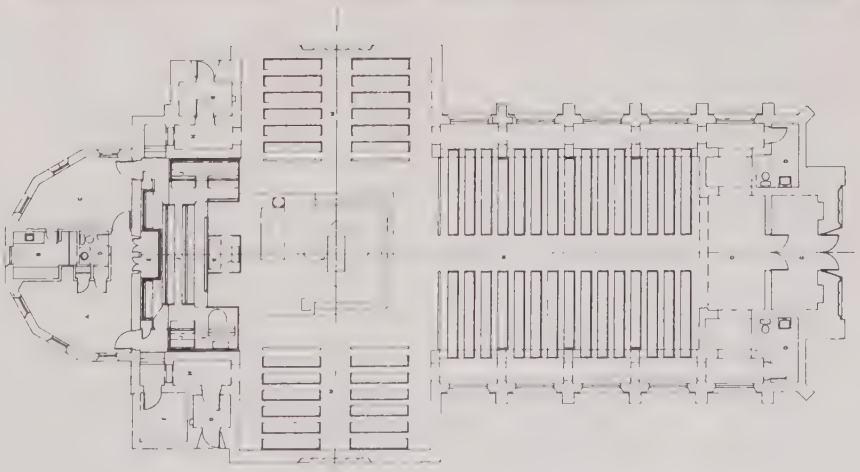
This project was envisioned as a symbolic representation of the mission of Boys' Town established in 1917 as an ecumenical home for troubled boys. The village was interested in constructing an interdenominational chapel near the first Gothic one built in 1939. Though it might speak with the Gothic vocabulary, they wanted it to address the current service format and to reflect Protestantism with equal strength to that of Roman Catholicism. Each chapel would stand facing a central campus green space with the bell tower of the Catholic Chapel calling the children to simultaneous services.

The plan and massing of the new chapel develop outward from a bronze and copper sphere directly over the altar and chancel area. The transepts are kept at equal height to the nave with pews facing outward. The chancel flooring is composed of tiles made from the clay under the chapel and has over 500 individually crafted encaustic designs by the boys and girls as expressions of their faith. The choir location in front frees the rear of the church of a choir loft and allows emphasis on the facade window, while the other windows emphasize issues important to children today.

The building is constructed of form block and concrete with Indiana limestone veneer inside and out. The roof structure is heavy timber Douglas fir and the roofing material used clay tile. All furnishings were designed by the architect with a major decorative theme in cast and sheet bronze work. Fourteen banners spaced throughout the worship space represent the various Protestant denominations.

Jury: This is a contemporary interpretation of a neo-Gothic form that works beautifully in this particular context on this campus. It is extraordinarily skillful in its execution, producing a very modern interior. To produce Gothic takes someone who knows what they are doing in terms of molding profiles and reaching proportions etc. This project shows this level of skill.

Photos: Fashid Assassi



NEW CONSTRUCTION

Architect
Skidmore, Owings & Merrill
220 East 42nd Street
New York, New York 10017 USA

Project
Islamic Cultural Center of
New York
New York, New York USA

Photos ® Wolfgang Hoyt

The project is located on a 200 by 240-foot site, bounded by Third Avenue and 96th and 97th Streets. To date, only Phase I of the original master plan, the mosque and minaret, have been completed.

The mosque is oriented toward Mecca as required by religious law. As such, its placement on the site is rotated and skewed off of the city grid. This siting creates a large open space which acts as a forecourt where worshipers can gather prior to the call for prayers, as is the tradition. The remaining elements of the complex are designed to be orthogonal and follow the city grid, tying the project to the larger context. The minaret adjacent to the mosque was designed by another architectural firm.

The design of the mosque takes into account both the traditions of Islamic architecture and the architectural developments of our own times and is derived from the application of geometric ordering principles, based primarily on recurrent units of squares. In the resolution of architectural issues a synthesis of traditional and contemporary thought is sought.

The exterior is organized in three sections. The lower tier, which follows the basic square outline of the plan, has a masonry expression. The middle section which sets back from the square outline to the plane of the intersecting trusses is developed as a metal and glass composition. Finally, a copper clad dome completes the envelope.

At the lower tier, solid granite L-shaped elements form the four corners of the mosque. Between the corners, six large, square, granite panels are set within secondary steel frames. These panels are surrounded on all sides by thin strips of translucent glass, which make these panels appear to float. In the middle section, large glazed panels patterned with fired ceramic surface decorations fill between the members of the primary structural trusses that span the prayer hall. Above the trusses a series of setbacks forms the transition to the dome. The dome has also been separated from the building by a horizontal band of clear glass. The entire composition is completed by a gilded crescent, a symbol of Islam.

The prayer hall is entered through a monumental portal. The upper portion of the portal is formed by a composition of squares and cubic inscriptions in carved relief. The lower portion consists of a pair of 15 ft.-high bronze doors which when closed complement the design of the panel above. In the opened position, layers of glass panels are cut in a series of steps and suspended from the structure above to resemble an arch. Beyond the portal, a vestibule acts as a transitional zone to the religious realm and weather barrier.

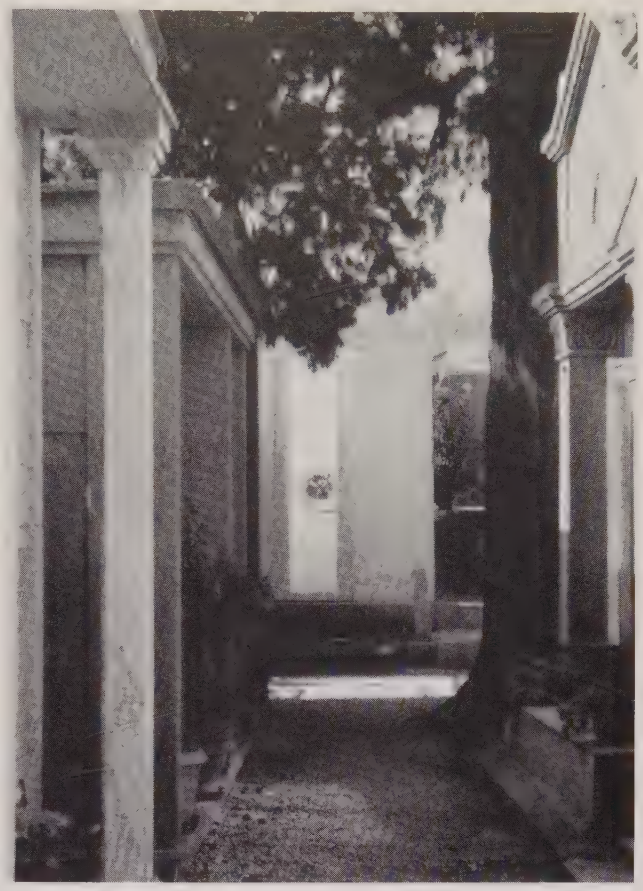
From inside the prayer hall, the view within the column free interior space is unobstructed in every direction and to the full height of the perimeter walls. Natural light is filtered into the space through the large glazed areas set within the trusses and which are patterned with fired ceramic surface decoration reflecting an Islamic design. Skylights at the four corners of the building introduce additional natural light into the space. A circular mass of lights suspended by cords from the underside of the dome form a low roof of light above the congregation for those times when natural light is insufficient. Eight large sentinels located at the cross-axis of the prayer hall act as ventilation columns and light sources.

Jury: This is an intricately designed, and monumental statement in a dense urban area. It is a powerful statement. There were siting problems that were worked out well. The materials are rich and handsomely executed in every detail. The statement completely reflects the Islamic tradition but is entirely contemporary in feeling.

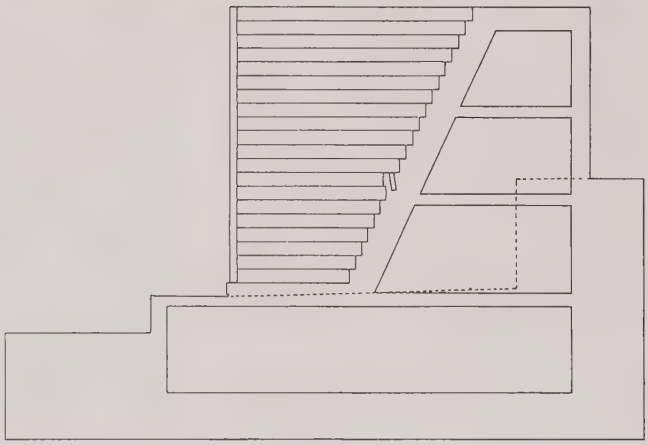
NEW CONSTRUCTION

Architect
Wilhelmson AB Arkitekter & Designers
Götgatan 13
116 46 Stockholm, Sweden

Project
Funeral Chapel for the Ciula Family
Canepina, Italy



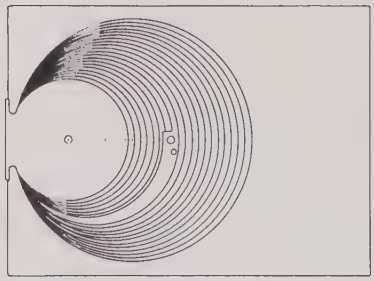
This is a private chapel for an individual Italian family, and is sited within an old graveyard. In Italy you bury the dead without cremation and after 20 years the bones are put in small urns. This chapel contains 99 coffins and the same number of urns. Rectangular in form, the chapel encloses a circle. It opens up to the sky exposing any visitor to sun and rain and occasional snow. The almost concentric circles of the chapel create an entrance and a movement forward to the small altar. These circles represent the universe with the earth in the center and around it the moon, planet, stars and angels. The space is small, only large enough to hold *two to three* persons, and if you are alone you can reach out and touch the sides. The main entrance is in shadow most of the day, but the inside is constantly lit through an opening to the sky. At night an eternal light acts as a lantern in the dark graveyard.



The chapel is built of travertine, a marblelike stone from Tivoli. The structure is of peperino, a local stone except for the crypt and its foundation which are made of concrete. The travertine catches the light deep in the stone and reflects it from the inside; you could almost say it emits it. We have tried to reinforce that effect by giving the outside a texture that gives it a slight gray tone; by twilight it looks as though it were gleaming.

We have consciously avoided traditional symbols like the cross, because we believe that architecture itself can convey the desired meaning. The reactions of the village people afterwards showed us to be right.

Jury: An extraordinary, simple geometric set of concentric circles that is elegant and powerful. One is brought "inside" the structure and then opened up to the sky. It achieves a sense of the mystical that is rarely seen in contemporary architecture.



NEW CONSTRUCTION

Architect
Cuningham Hamilton Quiter, P.A.
201 Main Street, S.E., Suite 325
Minneapolis, Minnesota 55414 USA

Project
House of Prayer
Episcopalian Retreat Center
Collegeville, Minnesota USA

This project is an Episcopalian Retreat Center built on land leased from a Roman Catholic (Benedictine) monastery and conceived to foster communication between the two theologies.

The design for the center was to accommodate group functions while still providing intimate surroundings for personal meditation. The building is tucked away from the main road; to enhance the feeling of entering a separate world, the entrance is framed by two stone walls set at right angles. The narrow opening focuses the visitors and guides them from the entrance into a gathering area, which then flows socially into the meeting and dining halls. A narrow opening in the east/west stone walls leads down a long passage to 16 bed-sleeping rooms with a meditation room at the end.

The linear arrangement of the facility separates functions by activity. The peaked dormers bathe each room in warm sunlight. The simple strong forms constructed of natural materials facilitate a sense of mystery through the play of light and shadow. Great care was taken to maintain trees and natural vegetation so that participants feel connected to the surroundings. As it is not always occupied it is designed to be energy-efficient and to have low maintenance. Two future sleeping wings, a chapel, and additions to the public spaces are planned.

Jury: Very beautifully done of natural stone and good siting that blends in with its environment. The interior has some Shaker sensibilities about it. We were impressed by the plan: the idea of using stone walls to make the separation between the private meditative rooms and the more public spaces and to funnel people into the space. The dumbbell-type arrangement of two common meeting rooms at the end of the hall of meditative rooms works very well.

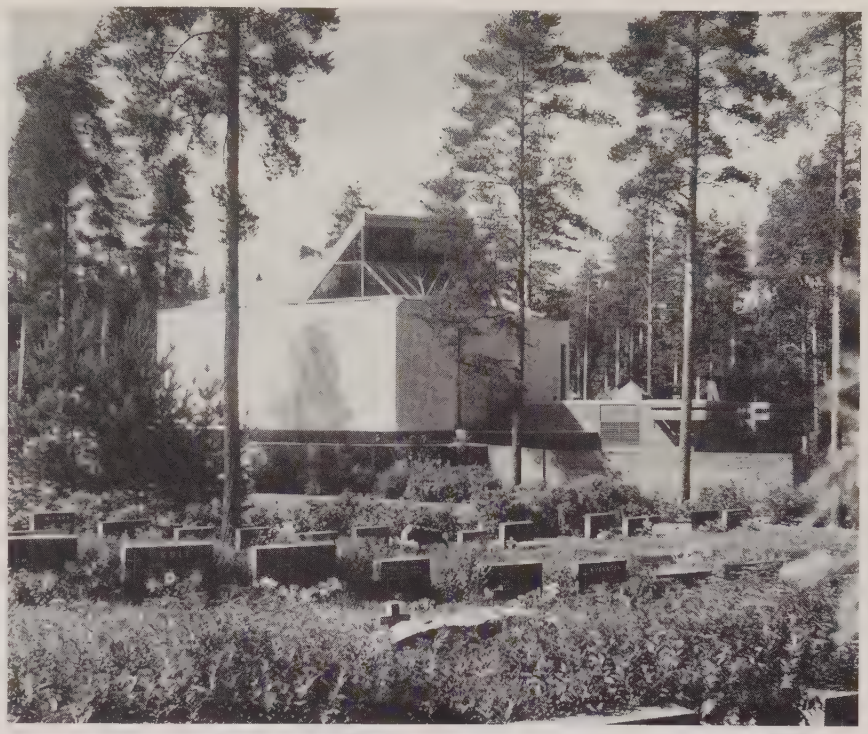
It is understated and yet elegantly done, not ostentatious in any way. It has an ancient monastic quality about it, though not the austerity. The materials are just right.

Photos: C. M. Korab, Balthazar Korab Ltd

NEW CONSTRUCTION

Architect
Arkkitehtitoimisto Suomalainen Ky
Kipparinkuja 2
03230 Espoo, Finland

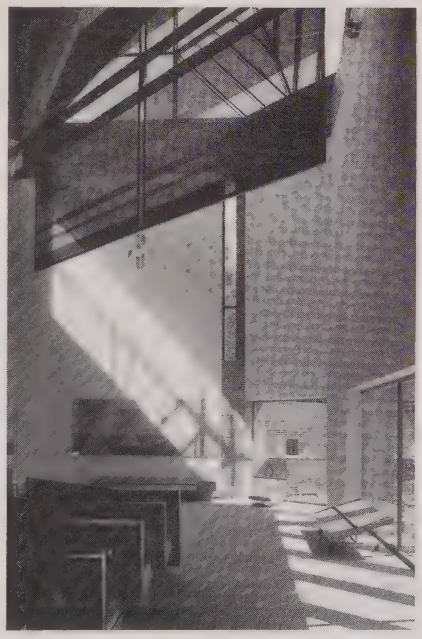
Project
Leirikangas Cemetery Chapel
Leirikankaan siunauskappeli
49630 Vehkajoki
Finland

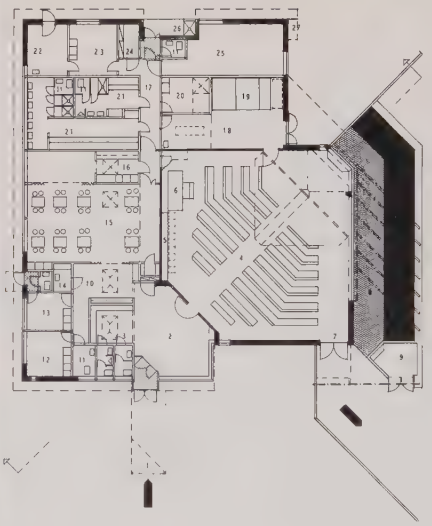


This project includes a chapel hall, multi-purpose room and service space for them both, plus space for cemetery, employees and technical space.

Since funeral services accumulate on Saturdays a traffic plan allows people attending to leave from another door than the one they entered. For their convenience, there are racks for their coats on the back of the forward pews.

It was the necessity of this traffic plan that forced the architect to site the altar between the sun and the congregation. This led to a lighting solution that happily is highly effective in its impression. Light streams through the roof window above the altar, and with the help of a work of art designed by the architect, is reflected in various ways through divided areas. The roof construction became an integral part of the work of art.





The frame of the hall is concrete except for the altar roof which is wood. In the lower part the walls are made of brick and the roof is of wood. The outside of the building is wood except for the chapel hall which is white concrete.

The chapel is designed to be like a distant relative to the historical buildings which belong to the administrative center of the parish (Evangelical Lutheran). These buildings of classical style were built in the 18th and 19th centuries, and the main church of the village as early as the Middle Ages.

In this familiar and natural atmosphere members of the parish are able to follow those nearest to them to their last resting places.

Jury: This chapel is beautifully lighted with natural light and feels very much at home in Finland. We were impressed that this was one of the few projects in which the art and architecture are totally integrated.

Because of a circulation problem the architect had to face the glass to the south to prevent the light shining in everybody's eyes. He developed artwork that actually serves as a reflector and bounces the light back to the altar. The artwork has an integral, functional part to play and is impressive in its construction.

We liked it as a cemetery chapel because it includes so much light. It has a kind of sobriety without any morose qualities at all. The focal point is clear. It can function privately or for small family congregations as well. There is a good use of materials.

THE 1992 IFRAA INTERNATIONAL VISUAL ARTS AWARDS

Maureen McGuire, IFRAA National Artists' Coordinator

The Visual Arts Awards program recognizes the work of artists and artist/craftspersons in all media whose work enhances good liturgy and religious facilities, thereby helping everyone to learn what is "good art" in the context of liturgical spaces. It is also hoped that architects, liturgy consultants and clients will realize the importance of including the visual artist in the early planning stages of any building or remodeling project, so that artwork will become a truly integrated part of the whole: visually, financially and programmatically.

As a long time member of IFRAA, I would like to share with you some history of the organization as it relates to artists and the Visual Arts Program. In 1968, I became a member of two closely related organizations, the Guild for Religious Architecture (GRA) and the American Society of Church Architecture (ASCA). These two organizations, while mainly focused on church architecture, welcomed non-architects as members. ASCA in particular gave full voice to artists, musicians, clergy and liturgists. Many of these were also members of other struggling organizations, with even stronger focus on the interrelationship of these professions. There were continuing award programs, but they mostly focused on architectural design.

In the mid 1970s these various organizations merged to form IFRAA and consolidated their resources, including *Faith & Form* magazine which had been published by the GRA. At about the same time, the artist members formed the Arts Awards program. It functioned intermittently at first on a less visible scale. Sometimes it appeared as an exhibition at the National Conference, but it had only limited coverage in *Faith & Form*.

The program enjoyed varying degrees of success from year to year depending on the enthusiasm of the volunteers. Following a somewhat disappointing showing in 1989, a few artists put their heads together and decided to make a really significant statement. We skipped 1990 to allow time for the formulation of new plans. We re-named it the Visual Arts Awards leaving open the possibility of a Performing Arts Awards Program. We also wanted to help distinguish the Visual Arts Awards from the architectural awards program, which was then titled simply the Design Awards program. We urged that that program be retitled the Architectural Design Awards Program. We publicized more widely, established a database for an ever widening mailing list for brochures, and committed ourselves to finding distinguished jurors. This year, we revised the jurying process, using a written scoring system to avoid any one juror's influence over the others.

As part of our plan we wanted to publish a folio to make the awards more visible and meaningful than the small black and white coverage the magazine allowed. We thought that if we also offered the award winners the options to publish in color and to order additional copies for their own promotional purposes, we would attract more participation.

Our dreams came true with the publication of the first folio in 1991. It included just the Visual Arts Awards, but was a great success in that it did all that we intended and financially made enough to subsidize the start of 1992's program.

Last year, with the wonderful cooperation of Richard Bergmann, FAIA, director of the Architectural Design Awards program, we integrated both programs into the publication of the folio and gained greatly expanded identical publication in *Faith & Form*. Mr. Bergmann, through a prodigious personal effort, is also responsible for both programs becoming international in scope.

All of this has made for a successful program in terms of the publication and recognition for all award winners in both programs. In turn, IFRAA has benefited by the addition of new and enthusiastic members, and greater interest in the aims of IFRAA in the U.S. and the world. As in most successes, it has not been without difficulties. The 1992 Visual Arts Awards program, while maintaining the quality that pleased us in previous years, was much smaller in numbers of participants than it was in 1991. Given the state of the economy this was not surprising.

Both the Visual Arts and the Architectural Design Awards programs subsist solely on the income generated through entry fees and optional print orders. All organizational work, correspondence, telephoning, and reporting is done through volunteer effort. There is no subsidy from IFRAA. To the contrary, the programs help support IFRAA if there is any excess at the close of the program's year. This may explain to some the cost of the entry fees.

We urge all who see these works of art to consider commissions with these artists, and to encourage the participation of more artists and craftspersons whose work encompasses the realm of liturgical or religious art. We would like to expand the visibility of the program and its participants, and to foster the aims of IFRAA as an organization. □

THE JURY—1992 IFRAA INTERNATIONAL VISUAL ARTS AWARDS

Michael W. Monroe has been the curator of The Renwick Gallery, the Smithsonian Institution's Museum for American Crafts, since 1974. A graduate of the University of Wisconsin, he earned his Master of Fine Arts at the Cranbrook Academy of Art in Bloomfield, Michigan. He has curated over 40 exhibitions at The Renwick Gallery and lectured widely on crafts in both museums and universities across the United States.

Timothy Walters Dols received a Fine Arts degree from Washington and Lee University and Divinity degrees from Virginia and Wesley Theological Seminaries. He has served churches in Maryland and is presently at St. Peter's Church in Arlington, Virginia. He has designed and executed numerous vestments and liturgical items.

Thomas L. Kerns, FAIA is senior principal and founder (1974) of Kerns Group Architects and has practiced in Washington, D.C. for 23 years. The list of his design awards is impressive in both secular and religious fields. He has designed over 42 churches including Roman Catholic, Episcopal, Methodist, Presbyterian, Unitarian and Seventh Day Adventists. His projects have been featured in *The Washington Post*, *Progressive Architecture* and *Newsweek*, and he is in demand as a lecturer and juror in his field.

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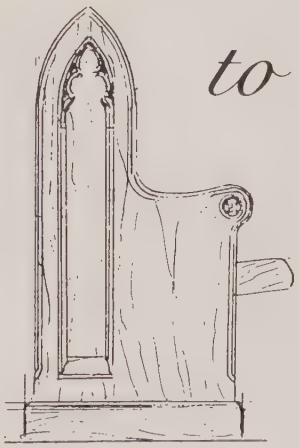

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Photo André Beneteau

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Toronto, Ontario M6R 1H5
Canada
(416) 532-1534

Nino Rico, Spectra Architects
190 Marycrost Ave., Ste. 21
Woodbridge, Ontario L4L 5Y2
Canada

Project
Chapel entranceway door and sidelights
Church of the Immaculate Conception
Woodbridge, Ontario, Canada

This work reflects a collaboration between glass artist and architect to provide a celebratory entrance from the foyer of the main church into the chapel. It is one of two matching doors in the passageway.

In the work, we sought to evoke beauty, strength and mystery in the transition between the church foyer and the quieter, more intimate chapel.

The triple-stepped oak moulding of the cross surrounds deeply set reverse-painted glass with gold and copper leafing. The doorways rely on the adjoining spaces for their natural light, so our materials were chosen to catch and reflect that light. Thus, the richness of the leaf work gives a radiance and depth to the cross. The iridescent glass of the side lights surrounds the cross with a veil of mystery.

The doors were fabricated by Magic Furniture, Brampton, Ontario, Canada.

Jury: A fascinating contrast between the architectural woodwork and the delicate design of the sandblasted design, joined together with the gold leaf glass elements. One senses a feeling of mystery on the other side of these doors.

Photos: Jane Lidz

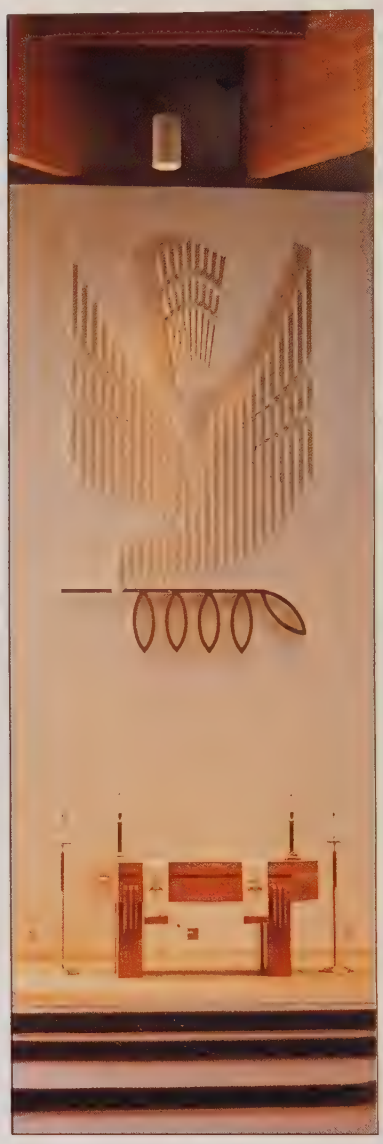
ELIZABETH DEVEREAUX
Architectural Glass
2155-B Park Avenue
Chico, CA 95928
(916) 342-2074

Project
Stained glass windows
St. Joseph's Cathedral
San Jose, California
1991
Architect: K+CZL; Michael Lorimer, Principal

The project was to design three new stained glass windows for the renovation of a 115-year-old cathedral, a state and national landmark, and to integrate them with the architecture, geometry, and existing church windows, while non-figuratively reflecting Vatican II theology.

I chose to extract the original window composition into architectural border, middleground and central figure. The central "figure," or window, invites you into relationship with God, and traces the origins of Baptism, Resurrection, and Eucharist. The middleground, repeating the Greek Cross floor plan of the church, is kiln-fired gold lustre. This provides an invisible link with the church geometry and can only be seen at night.

Jury: A sensitive use of contemporary style with an historic setting. Strong drawing and a thorough knowledge of glass is evident.



GRANT GILDERHUS
Vista III Design, Inc.
7808 Creekridge Circle, Suite 105
Bloomington, MN 55439
(612) 942-6169

Project
"Dove with Olive Branch" chancel wall relief
Peace Lutheran Church
Eau Claire, Wisconsin
Fabricated and installed by Tim Badley

This dove with the olive branch represents the peace of God which brought an end to the flood and was the harbinger of God's peace to Noah. It was one part of a total interior design of Peace Lutheran Church, which included material and color selection, furniture and furnishing design, and graphics for new printed materials.

The dove is approximately 12 feet high and is constructed of 2 x 8 wood strips on edge. It was constructed off-site in several panels, and transported to the church for installation.

Jury: A simple, economical and strong, yet elegant statement of a profound symbol. The design shows the artist's respect for the nature of the architecture.

ORI RESHEFF
Silversmith
121 Kinsman View Circle
Silver Spring, MD 20901
(301) 593-7151

Project
Torah ornaments

This set of Torah ornaments is to dress and adorn the most holy and focal point of the sanctuary—The Biblical Scrolls. This contemporary interpretation has its roots in Judaic ceremonial art that has been in use for centuries.

The 12 patinated copper pieces on the breast plate are reminiscent of the High priest's adornment representing the 12 tribes. The finials add the majestic sound of chimes and dramatize the ritual of taking the Torah out of the Ark and the processional around the sanctuary. The pointer, mostly functional, is used in order to preserve the handwritten scrolls while reading it.

Jury: Strong design, elegant forms and beautiful craftsmanship in a wonderful contemporary interpretation of these traditional furnishings. The artist shows a loving respect for the Torah.

INA GOLUB
366 Rollingrock Road
Mountainside, NJ 07092
(908) 232-5376

Project
Sanctuary textiles for
Congregation Beth Am
Los Altos Hills, California
Richard A. Block, Senior Rabbi
Installed June 1992

The spiritual heart of the synagogue resides in its ark which contains the Torah scrolls. At Congregation Beth Am, Rabbi Block envisioned new bima textiles that would represent an affirmation of life and the eternal quality of the Jewish people. To that end, in consultation with Ina Golub and the Torah Mantle Task Force, words from Deuteronomy 30:19 were selected as an overall theme for the project: "I call heaven and earth to witness against you this day, that I have set before you life and death, blessing and curse; therefore choose life, that you and your children may live."

In harmony with the synagogue's architectural design of bringing the outside in, the sanctuary textiles offer vivid images of nature: sun, moon, and stars; fire and clouds; sky, sand and sea.

The Ark Curtain's semi-abstract depiction of heaven and earth is the artist's interpretation of "Choose life that you and your children may live." The designs of the Torah mantles and matching adornments were inspired by Biblical concepts and events that are affirmations of God and Jewish Peoplehood: Creation, Israel, Revelation, Torah, and Redemption.

The art work was executed in fine silks and wool, appliquéd by hand. Embellished with metallic cords, glass beads, bells and polymer clay, the fiber sculpture Torah ornaments depart from yet hark back to traditional forms and are the first elaborate fiber sculpture ornaments in existence.

"Choose Life," parochet, applique, silk, metal, beads, sequins, 106" x 132". Photos Ross D'Alessi

Installation view of Torah mantles and ornaments. Modular wood Torah support system by Martin Stan Buchner.

The cherry wood Torah support system was designed by Martin Stan Buchner.

Jury: The contrast in the design aptly reflects the contrasts evoked in the symbolism of the theme. The diversity of colors and materials seems to reflect the many aspects of Judaism.

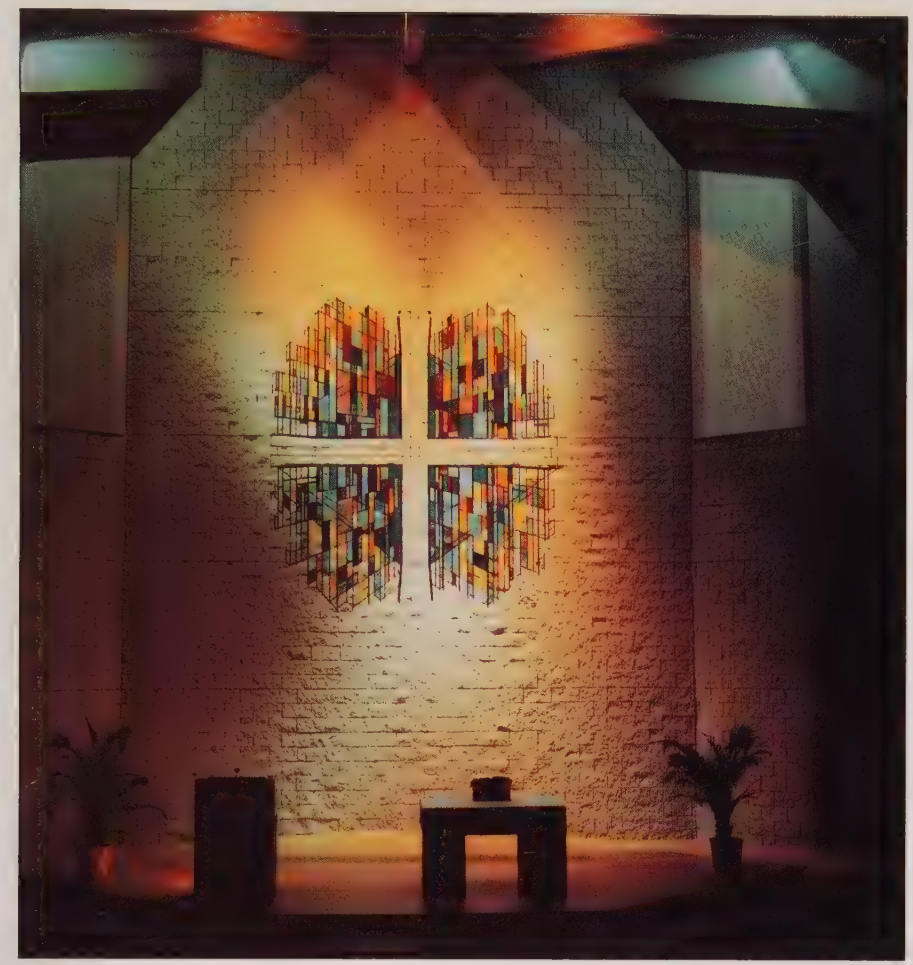


Photo: Al Erickson, North Saint Paul, MN

WILLIAM SALTZMAN
W. Saltzman Studio
210 North 2nd Street
Minneapolis, MN 55401
(612) 339-2211

Project
Stained glass suspended low relief sculpture
St. Mark Evangelical Lutheran Church
North Saint Paul, Minnesota

Concept: A unique work of art serving as a focal area for the total space. Suspended in mid-air, it projects a dynamic, visual energy beyond its permimeter. From a wide spread seating, one is brought in to the cross.

The 750 lb. stainless steel Greek Cross and glass sections were hung with almost invisible stainless steel cable wire to bolted steel plates in the 40′ beams above, 10′ above the floor and 10′ from the back stone wall, giving the artwork a critical position. Spaces between the vertical and horizontal cross arms were 12″ apart to allow the stone texture and color to show through. Edges of the glass design also had space of openness for a similar purpose, thereby creating the experience of the artwork emerging from its surroundings. Light weight zinc cames helped the weight and strength problem.

The stainless steel cross members had channels to receive edges of glass sections. The surface of the glass design had diagonal zinc came raised projections to create an outward movement beyond the design. The glass edges against the cross were reinforced for screw bolts.

All this is quite different from the usual stained glass window approach.

The "spiritual" experience is enhanced with the mystery of emergence of the cross.

Jury: An impressive technical achievement in the use of glass as sculpture. The negative space of the cross makes a strong statement of resurrection.

Photo Anice Hoachlander, Washington, D.C.

JEFF G. SMITH
Architectural Stained Glass
P.O. Box 9092
Dallas, Texas 75209
Phone: (214) 352-5050
Fax: (214) 720-1940

Project
The Five Books of Moses Windows
Washington Hebrew Congregation
Washington, D.C.
Rabbi Joseph Weinberg

Each stained glass window at Washington Hebrew Congregation's main entrance represents one of the five books of Moses (Genesis, Exodus, Leviticus, Numbers and Deuteronomy). Many aspects of each book are represented in their corresponding window through an abstract and richly narrative design. The conceptual "threads" used to unify and connect the five windows are the Origins and History of Jewish People, God's Special Relationship with His People, and the Torah as the Written Record of these "Threads."

The diverse glass palette (including transparent and opaque mouth-blown glass, dichroic glass, and cast lenses) provides a dynamic, ever-changing experience whether viewing the windows from the street, sidewalk, or inside the synagogue. Intriguing reflections seen in the polished granite columns, wall, and floors integrate the stained glass windows with their architectural surrounding.

Jury: A very strong image with impressive technical use of stained glass, but the colors come close to being overbearing. The artist does a good job of linking the five elements into one cohesive design.

ERIKA FRANKE, AIA
Franke, Gottsegen, Cox Architects
407 Broome Street, 7th Floor
New York, NY 10013

Project
Liturgical furnishings design for
St. Elizabeth Roman Catholic Church
Melville, New York
Rev. Fr. Bruce J. Powers, Pastor
Rosary Garity, Chairwoman/building committee
Richard S. Vosko, Ph.D., Liturgical Design consultant
Benoit Gilsoul, Contractor, with subcontractors Bennington Woodworking and Antique Brassworks

Photo: © Edward Hueber

The baptismal font shown here is made of the same fossilized stone of the new church floor. It accommodates the immersion of infants and adults. Stone scuppers are designed to allow water to flow from upper to lower pool quietly. The pools have a silver perimeter molding at the water's edge.

Wood is a primary element of the new renovated church, and therefore also of the movable furnishings, except that more decorative species, including pearwood, cherry, and purpleheart, were used for the furnishings, with additional functional and decorative elements made of metal plated in silver and gold.

The paschal candle holder is 4 feet high, made of purpleheart wood members forming a hollow cruciform column, supporting a shallow bowl plated in silver, holding a 4' high candle.

The ambry nearby is a mahogany cabinet enclosed with leaded mouth-blown glass; the glass vessels within are illuminated with small lights.

The altar (not shown here) has a table surface made of three layers of thick glass supported on silver rods ringed with gold. The base is of raised panels with a radial veneer of decorative woods. The glass layers rising up are a progressive dematerialization of the tomblike base; and the glass is also meant to remind us of water and rebirth in Christ.

An ambo, presider's chair, tabernacle pedestal, silver vigil lamp, wood and hand-blown glass tabernacle screen, and wood and silver processional cross and processional candles were part of the ensemble (not shown here).

Jury: There is a strong unity of design among all the pieces and their architectural environment. The artist shows a sensitive use of materials, refined design and a good sense of tradition in a contemporary setting.

BRENDA BELFIELD
Studio 322
105 N. Union Street
Alexandria, VA 22314
(703) 836-8746

Project
Baptismal window
Church of the Resurrection
Burtonsville, Maryland
Architect: LeMay Assoc., Reston, Va.

The 13′ x 18′ stained glass window is above a circular pool and font and defines the baptismal area in this sanctuary. The circular theme of the architecture is repeated in the window design with water as the major symbol of the spirit of life flowing through the sanctuary. The design is further integrated into the architecture with the grid of squares repeating the pattern of the white stone blocks of the adjacent walls.

The organic design is intended to be a foil to the geometry of the space and to provide a meditative space which does not compete with the service at the altar. The careful placement of textured and opal handblown glass and crystal conceals the parking area immediately outside the window yet suggests an openness.

Jury: Somewhat hi-tech in character, the window nevertheless works very well in its architectural setting. The baptismal theme is conveyed well in both the lines of the design and the choice of glass.

DAVID BAIRD
P.O. Box 40326
Tucson, AZ 85717-0326
(602) 881-1135

Project
"Zion," 1991
Hand cast paper and steel (baked enamel finish)
Approx. size: 4'5" x 8'6"

Zion—fortress, citadel: I saw the Holy City, the new Jerusalem, coming out of the heaven from God, prepared as a bride beautifully dressed for her husband.... I did not see a temple in the city, because the Lord God Almighty and the Lamb are its temple. The city does not need the sun or the moon to shine on it, for the glory of God gives it light, and the Lamb is its lamp.... On no day will its gates be shut, for there will be no night there.... Nothing impure will every enter it, nor will anyone who is shameful or deceitful, but only those whose names are written in the Lamb's book of life.

Revelation 21:2, 22-27

Jury: An imaginative interpretation of the vision of the Heavenly City from the Book of Revelation. The interplay of textures gives the piece a very ethereal feeling. We suspect its audience might be somewhat limited, however.

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BEHIND THE SCENES

By Betty H. Meyer, Editor

It was Labor Day weekend and a friend drove me from Boston to observe the jurying for the 1992 IFRAA International Architectural Design Awards. I had told Richard Bergmann, coordinator of the awards program, that I had covered the jury process last year and I wondered whether my attendance at this jurying was necessary. He assured me that each jury is different from its predecessors and that this 1992 experience would be very different from last year's which was held at the AIA Chapter at the Vuillard Houses in New York City.

Arriving in New Haven at 9 a.m. we followed directions and drove through a handsome arch into a large brick renovated complex that was for many years the home of Marlin Firearms, but which now houses (along with many others) the offices of the Connecticut Society of Architects. Located on the third floor, their offices identify themselves visually.

I knew I was in the right place when I saw Fay Jones' Thorncrown Chapel on the wall and one of Frank Lloyd Wright's residences on another. I took all my meals in graduate school at the Robie House in Chicago, so I felt right at home. Their rooms are bright and sunny with white walls and blonde furnishings that announce the importance of good design. Judy Edwards is the Executive Director and with her competent staff served as our gracious hostess.

The jury was already at work. The large table in the middle of the room was covered with 154 black binders from across the U.S. and abroad. Twenty-six foreign countries were represented. It was suggested that each juror work individually for the first go-round and mark whether an entry should be held for further consideration or rejected. Each project had a sticker for its category: red—new construction; white—renovation and addition; blue—interiors; and green—restoration. I had read the résumés of the three jurors and I thought they were chosen well: an architect/writer, an architect/professor, and a clergyman who is an art historian with special concentration on art and architecture in the religious tradition.

With so many entries, this first go-round took most of the morning, and I could only sit and observe the jury at work. I saw such intense concentration as they turned the pages, read the descriptions of the projects, looked at the plans in detail, and studied the photographs. Often I saw them turn the pages back again to be sure they hadn't missed anything. I thought to myself how grateful the architects would be if they could see how seriously their work was considered. Every once in awhile they would change chairs or get up to get a cup of coffee. Finally two stood up and stretched and then the third; they had finished the hardest part with 70 put on hold and 39 rejected. Others were put in a borderline pile and thus also kept in the running.

A buffet lunch was served and everyone seemed relieved to turn away from the work at hand for a brief respite. I remember informal conversation on such topics as the derivation of symbols, the unusual number of art pieces (sculpture, woodcarving, hangings, etc.) that were included in the photographs, why so many interiors are disappointing, and if it is beneficial for the architect to belong to the same faith as his clients. The common interest we all have in the relationship of religion and the arts was evident even in the laughter and informality of luncheon conversation.

The first order of the afternoon was to go through the marked list of each juror and compare it with the other two. If an entry had two "holds" it was retained for further study, but if there were two "rejects" it was put aside. This narrowed the number to 35 who showed great promise. I couldn't help but wish that each of these architects could know that his project was included in this list.

Virtually the entire afternoon was spent with the jurors sitting together and discussing each project in detail. Of course, there were differences of opinion and sometimes a juror would fight hard for an admired project, but if the other two gave valid reasons why they could not accept it, then its champion would withdraw it. Sometimes it would be the clergyman who would point out the apparent indifference of the architect to the liturgy of that particular faith. Sometimes they would think an exterior was glorious but were disappointed in the interior. And naturally differences in aesthetic responses or whether a space evoked an experience of the transcendent could only be recognized as internal and variable. All this was very instructive to me.

After the winning binders were put in a final pile and the others stacked nearby, Dick and I were allowed to look at them. Susan Elbert, Dick's assistant who has been working with them as they came in, knew them all by heart. Though the jurors' comments were spinning in my head, I tried to look at them from my own perspective. Some of them were so exciting that they were humbling, some so beautiful in design that I knew their congregations would be blessed, and some so innovative that I felt they were prophetic. I recognized a few that were among last year's entries, and I was glad because this is perfectly permissible. I was well aware that several of my favorites were in the reject pile, but I am not an architect and I knew from last year that this would be true.

When I left at five o'clock the jury was taping comments about the award winners and why they were chosen. It had been a long day for them and I am grateful for their interest and dedication. I hope they know how many people and groups their work will educate. But I also want to thank the many architects here and abroad, who spent time, energy and money to enter this program, and for allowing us to further understand the creative process.

It is our hope that each year these awards programs will grow until there is a global interfaith forum that will indeed improve the excellence of design in religious buildings, and thus improve our ability to comprehend that which is beyond Man. □

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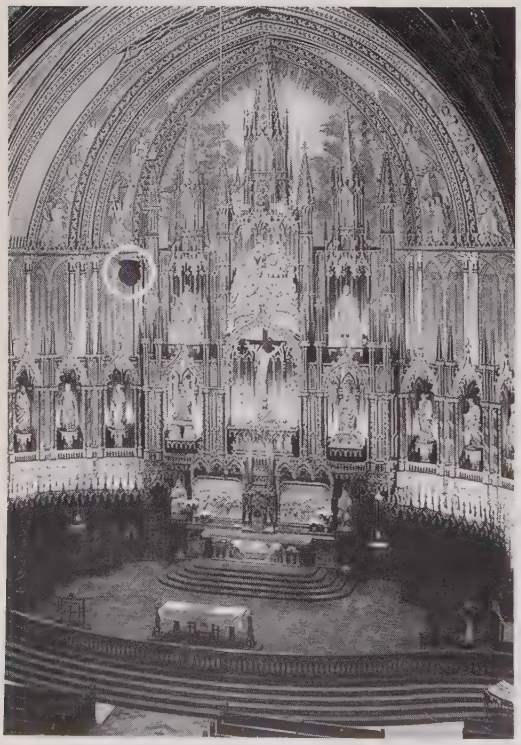

Notre Dame Basilica. Montreal, Canada

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The priest, Monsignor Lecavalier, has nothing but praise for the system and calls the Soundspheres his "religious satellites." During Christmas Midnight Mass the church accommodated over 4000 people and there were no complaints except that some people very near the main entrance could not hear well. To this the Monsignor replied that there were vacant seats where the sound was perfect.*"* *

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*Sound and Communications, Feb. 1985

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I WISH YOU'D BEEN THERE: A REPORT

By Betty H. Meyer, Editor

The first night of IFRAA's National Conference in Chicago turned out to be a magical night. After an afternoon of touring religious and public spaces, we thought ourselves tired until we found our way to The Rookery. This complex office structure, originally designed (1886) by Burnham and Root, later restored by Wright, has recently undergone the most extensive and expensive restoration in American history, under the direction of McClier Architects and Engineers.

Upon arrival we found people standing with drink in hand as they talked animatedly about the golden decorations and impressive stairway. I recognized stained glass artists and sculptors, clergy and musicians, professors and architects—I was even introduced to two men from a Chicago consulate. There was something about the space in this room that made one feel something important was about to happen. Anticipation was palpable.

We were not disappointed. I have never been so proud of IFRAA as I was over the next hour as I listened to President David Cooper and artist Brenda Belfield call the names, as we saw their work on the screen, of our 1992 Architectural and Visual Arts Award winners. Besides our own American winners, architects came forward from Argentina, Norway, Turkey and Portugal to receive their awards. There was much laughter and congratulations expressed as we realized with some humility that our organization is affecting global design.

The next morning John Buscemi, liturgical consultant, helped us plunge into the work of the conference by speaking of the need for new images of hope that we cannot expect unless we re-connect with a larger vision. Immediately our imaginations were stirred to do just that when Dr. Richard Pilgrim, Syracuse University, described spiritual spaces in the Japanese context and how we can move toward a more inclusive architectural theology. The questions from the audience showed a rising enthusiasm to meet his challenge.

The light court at The Rookery, after Wright's restoration.

The three sessions that followed helped us trace: (1) Spirit in Landscape —Julia Sniderman, Chicago Park District; (2) Spirit in Craft—Edward Sovik, FAIA; and (3) Spirit of Space—Barbara Chenicek and Rita Schiltz, Inai Studio.

In the afternoon we were led to experience spirituality as it has been expressed in *American* Church architecture, Benjamin Weese, FAIA; *Scandinavian* Culture—Kjell Lund and Berit Kunnestad, Oslo Norway; and *Turkish* architecture, Cumhur Keskinok Ankara. To see slides of new work in other cultures was a rare treat, as it also was to meet the architects who had designed them. Most of us felt that we had been looking at our *future*.

The traditional formal banquet ended our conference. President David Cooper summarized the event by stressing our theme: "Pluralism: The Multi-faceted Face of the Spirit." We enjoyed a champagne toast and the stories of John E. Hartray, FAIA who is also a gifted humorist.

Harold H. Fisher

The high point of the evening was the presentation of The Edward S. Frey award, given for outstanding achievement in religious architecture to Harold H. Fisher, Detroit, Michigan. Surrounded at the table by a dozen members of his family, he received the citation from his grandson Thomas R. Fisher, Executive Editor of *Progressive Architecture*. Imagine my surprise, and it was genuine, when I was called to the platform to receive The Elbert M. Conover Memorial Award for contribution to the field as a non-architect. Harold and I congratulated each other, and remarked how grateful we are for the many years we have been a part of this organization that continues to enlarge its vision.

Thus ended the 1992 National IFRAA Conference!

Conference Planning Committee
David Cooper
Albert Fisher
Douglas Hoffman

Awards Presentation
Crosby Willet □

Calendar of Events

Continued from back cover

August 22-25	**FORM/REFORM—The National Conference on Environment and Art for Catholic Worship** Danvers, MA *Contact*: Conference Services by Loretta Reif, (815) 399-2140 or Barbara A. Comer, Chairperson, (603) 659-3100
October 8-9	**IFRAA Board of Directors Meeting & Seminar** Minneapolis, MN *Contact*: Dr. Albert Fisher, (919) 489-3359
1994	
January	**IFRAA Executive Committee Meeting** IFRAA National Office, Washington, D.C.
May 13-16	**IFRAA Participation at AIA National Conference and Board of Directors Meeting** Los Angeles, CA *Contact*: Dr. Albert Fisher, (919) 489-3359
August	**IFRAA Executive Committee Meeting** IFRAA National Office, Washington, D.C.

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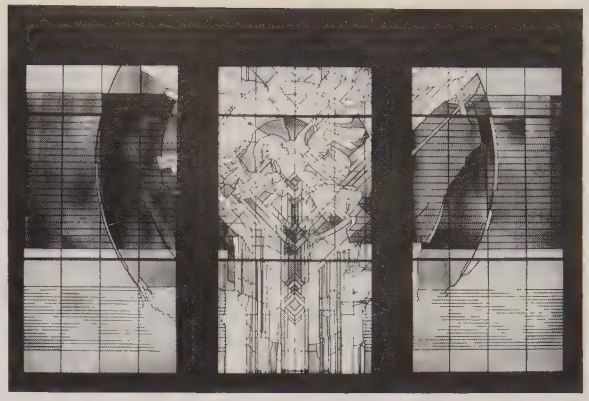

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Books

Reviewed by **Betty H. Meyer**

MUSCULAR CHURCHES: Ecclesiastical Architecture of the High Victorian Period. C.M. Smart, Jr. The University of Arkansas Press, 201 Ozark, Fayetteville, AK 72701, (501) 575-3246. 73 color photographs, 200 line drawings. $50.

This book, researched and written by the Dean of the School of Architecture at the University of Arkansas, is an important book. Its thesis is that the High Victorian architects have much to teach the architects of today. They were masters of representing their culture through *form*, and Smart believes that architects today are ready to turn again to history and an architectural tradition that is inclusive rather than exclusive, that is pluralistic rather than dogmatic.

It seems evident that Modernism collapsed under the weight of its own logical and spiritual inadequacies. At least he speaks of an emerging Lyric Modernism that is humanized by elements that have an aesthetic and cultural meaning. He cites the work of Charles Jencks, Robert Venturi, Michael Graves, Philip Johnson, Charles Moore, Robert Stern, Leon Krier and others.

The rather long introduction serves to give the reader a background for the High Victorian period, 1849 to the mid-1870s. It was a paradoxical age with great confidence and great doubts, reveling in the glories of the empire but troubled by social injustice. The Church emphasized the importance of the sacraments rather than the sermon and strict adherence to the Book of Common Prayer. However, two religious revivals—the Evangelical and Oxford movements—greatly influenced the Church. While it yearned to return to spirituality, mystery and ritual, it began to think of itself as a Church Militant, fighting for the right.

How did this affect architecture? Architects turned to the full range of European medieval precedents but determined not to produce literal copies. They produced mystical, spiritual spaces for worship that were flexible in plan and symmetrical in form, but they were masculine in style, bold and impressive in form and detail. The writings of two theorists, Augustus Pugen and John Ruskin, stressed tradition and continuity and were widely read. The architecture of the period reflected the truth and meaning of the society of the day.

Its thesis is that the High Victorian architects have much to teach the architects of today. They were masters of representing their culture through form

Professor Smart divides the bulk of his book into "Part I: The Form Givers," "Part II: The Followers," and "Part III: The Non-Conformists." The designs of 51 churches of the period are discussed and illustrated. His research is impressive to say the least. This is the plea, I think, for architects today to add culture and meaning to their design language.

* * * *

FAY JONES. Robert Adams Ivy, Jr. AIA Press, P.O. Box 80356, Baltimore, MD 21280-0356, (800) 457-3239. $60.

Robert Ivy, Jr., the author of this rewarding book on the work of Fay Jones, writes, "What no book can convey is this man's spirit." I had occasion to experience this when I attended a lecture by Fay Jones at M.I.T. in Boston. I had wanted to speak to him after the lecture, but the swarm of students who rushed to the podium made this impossible. It was evident that they had been captivated by this architect's humility, his gentle strength, and homespun wisdom. Those of us who think in religious terms might use the word "grace"—there is a grace about Fay Jones.

This book is planned so that one can pick it up and put it down again; chapters are self-sufficient pieces. Charles Moore in the Foreword writes, "It has been a source of ongoing reinforcement to me to know that Fay Jones was continuing to make mysterious and magical places, yet places that always remain basically economical and practical."

Most of us are familiar with Jones' sacred spaces and know something about his attitudes in general toward architecture. But Ivy has included a section on the Evolution of Principles that gives details and also summarizes the architect's philosophy of architecture. Jones insists that *principles inform the architecture* and not the other way around: "We have the potential to build buildings that will stand as models for the best of our *ideas* ...forms that will nourish and express that all-important intangible of the human condition at its spiritual best."

However, he has maintained a non-involvement in ideological dialogue and doggedly pursued his own individual vision. His architecture is at home with Nature, non-intrusive, respectful of place, and in harmony with elemental forces. When other architects chose him as one of the ten most influential architects today and Thorncrown Chapel as the best work produced in the 1980s, many spoke of his work as prophetic and an important milestone in the continuing evolution of natural or organic architecture.

One section of the book is devoted to his six religious spaces: Thorncrown Chapel, Eureka Springs, Arkansas; Thorncrown Worship Center; Mildred B. Cooper Memorial Chapel, Bella Vista, Ark.; Marty Leonard Community Chapel, Fort Worth; Pinecote Pavilion, Picayune, Mich.; and Pine Eagle Chapel, Wiggins, Mich.

A second section describes a selected seven of his residences, including his own. Space is given to discuss how Jones deals with space, materials and craft, structure and ornament, the senses, order and clientele.

The magnificent photographs in this book remind one of the continuing gifts we receive from photographers. To turn the pages is a visual meditation in itself.

There are many in the field of religion who appreciate the history of architecture but who feel that contemporary religious buildings do not express the complexity and transcendence of the faith they profess. The work of Fay Jones nourishes, further illuminates, and gives hope to the modern pilgrim.

I DREAM A WORLD: Portraits of Black Women Who Changed America. Photographs and interviews by Brian Lanker, with a Foreword by Maya Angelou. Publisher: Stewart, Tabori and Chang, 575 Broadway, New York, NY 10012. $24.95

The beauty of the full-page 75 portraits in this book is unforgettable; the writer/photographer is a sensitive artist. Beginning with Rosa Parks, they are women we know—Alice Walker, Cicely Tyson, Barbara Jordan, Leontyne Price, etc., etc., but there are also women who are not well known, that no one will ever forget. The writer's interviews that averaged three hours apiece tell of their struggles as black women, on the pages opposite their portraits.

The first black woman to become a licensed architect was Norma Merrick Sklarek. She was also the first to be honored by Fellowship in the AIA. Projects of hers include the San Bernardino City Hall, the U.S. Embassy in Tokyo, and Terminal One at the Los Angeles Airport. After working with Skidmore, Owings and Merrill, as well as Gruen Associates, she became a principal with Siegel-Sklarek, the largest totally women-owned architectural firm in the U.S.

Mr. Lanker makes the following observation: "It strikes me how many of these women grew up in strong, supportive families with the black church playing a major role. They have dreamed of a world not only better for themselves but for generations to come, a world where character and ability matter, not color or gender."

I look forward to turning the pages of this book and looking at these portraits again and again. It is an opportunity as the writer says "to savor the triumphs of the human spirit, a spirit that does not speak only of black history. It is our history...American history."

* * * *

AFTER EARTH DAY: Continuing the Conservation Effort. Max Oelschlaeger, Editor. University of North Texas Press, P.O. Box 13856, Denton, TX 76203, (817) 565-2142. $24.50 cloth; $15.95 paper.

The attitude of the architect towards the natural world around him affects decisions in his work. Some have joined the environmentalist movement and others are reading and studying to decide what is their responsibility in this field.

The University of North Texas is inaugurating a series entitled "Philosophy and Ecology." Professor Max Oelschlaeger has edited a first volume of ten essays by leading environmentalists.

IFRAA members will be especially interested in the last three essays which deal with religion and conservation. Oelschlaeger points out that after two decades, between Earth Days the environment is worse and steadily deteriorating. Virtually no one, he says, thinks of religion as having any role to play in this crisis. In fact, some believe that the Judeo-Christian mythology is partly the cause of environmental abuses, but this writer claims that *religion alone can solve the crisis*. Until its fundamental role is recognized and acted upon, he believes there is little chance for success.

"After two decades, between Earth Days the environment is worse and steadily deteriorating. Virtually no one thinks of religion as having any role to play in this crisis."

In 20 years we have no evidence that strictly technological solutions will work, and while he does not advocate one specific credo he appeals to all faiths to recognize the importance of their help if we are to avoid the collapse of culture. The great code that underpins our culture is that our lives are incomprehensible without reference to the Bible. He quotes David Tracy: When literate cultures are in crises the important question becomes how to read its fundamental texts. The modern mind devalues nature and thinks of it only in the context of a market economy. But religions with their symbols, rituals and texts can challenge this and help deal with reality on an inner level. He is well aware that the Church and all institutions of religion have their problems, but he is convinced that there is hope. If churches can clarify a range of freedom within their own social process by re-examining their narrative, then attitudes and action can be legitimized.

Doesn't this make you want to open your Bible and re-read it? It has always shown an extraordinary flexibility for its own survival as well as that of the cosmos. It is also exciting to think new images and new architecture may emerge, *if we will it*.

* * * *

LASTING AALTO MASTERWORK: The Library at Mount Angel Abbey. Donald Canty.
Publishers: Graphic Arts Center Publishing Co., P.O. Box 10306, Portland, OR. 97210.

Those of you who are devotees of Alvaar Aalto or who are building a library will want to see this large paperback with its handsome color photographs of the Mt. Angel Benedictine Abbey, 40 miles outside of Portland. Donald Canty, who for 15 years was editor in chief of *Architecture* magazine and is now critic for the *Seattle Post-Intelligencer*, gives a detailed description of this heretofore unheralded work:

"The abbey stands upon the top of a wooded butte with a small assemblage of pleasant but architecturally undistinguished brick buildings arranged around a central lawn, with a solidly massed chapel as the centerpiece. The library does not announce itself with any drama but has a feeling of great repose."

Designing libraries was a favorite type of Aalto's because of his love of books. Reading aloud was a family custom as he grew up, and he continued it with his children. He emphasized reflected natural light, bringing it in more from the ceiling than conventional windows. He also places his reading areas in multi-level wells or pits surrounded by books. Aalto received the commission for Mt. Angel because Father Barnabas had early architectural aspirations and wanted the best for their library.

The library has had a significant impact on the monastery. There is a steady flow of grants and bequests, and the collection has grown greatly. Visitors come in a steady stream. But according to one of the monks the impact of the building is even deeper. "It set a new standard of excellence for everything we do. It drives us to respond at a higher level than before. It has created an upward cycle of expectation and response."

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June 18-20 Chicago, IL	**IFRAA Participation at AIA National Conference and Board of Directors Meeting** Chicago, IL Friday: Seminar; Saturday: Board of Directors Meeting, Ware Associates, Inc., *Contact*: Dr. Albert Fisher, (919) 489-3359 or David K. Cooper, AIA, (312) 629-0707
July 1	**Deadline for 1993 IFRAA Visual Art Awards Program** *Entry form, submission and fee to*: Maureen McGuire, Program Chairperson, 924 East Bethany Home Rd., Phoenix, AZ 85017, (602) 277-0167
July 1	**Deadline for 1993 IFRAA Architectural Design Awards Program for Built and Commissioned UNBUILT Religious Structures by registered architects** Entry form and fee postmarked July 1, 1993; submission postmarked August 2, 1993 *Contact*: James M. Graham, AIA, Coordinator, (217) 787-9380; fax (217) 793-6465 or Doris Justis, fax (202) 986-6447
August 18-19	**IFRAA Executive Committee Meeting** IFRAA National Office, Washington, D.C. *Contact*: Dr. Albert Fisher, (919) 489-3359

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